Kine WEEKLY

C.E.A. and FOX CHALLENGE

See page 3

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KINEMATOGRAPH WEEKLY, 19/10/33.

Kinematograph WEEKLY

No. 1383 Thursday, October 19, 1933 Vol. 200

C.E.A. Side-tracks Price Cutting
See page 7

"A" Film Bombshell for Liverpool
See page 5

SUCCESS OF NEW COLOUR DEMONSTRATION

"Cinecolour"

BRITISH SYSTEM ADOPTED BY FRENCH PRODUCERS

(Exclusive to the "Kine.")

WITHIN a day or two the Trade will be invited to inspect the merits of "Cine-Colour," a new colour film process, which, at a special demonstration to the KINE., proved to be, artistically, a great advance upon existing systems and at the same time commercially practicable.

The outstanding features of the Cinecolour system are—

Production costs are not increased.

Ordinary production stock is used.

Processing is exactly similar to monochrome subjects.

A wide range of colour.

Colour tones are faithfully rendered, and were consistent throughout.

Rapid movement is as easily registered as still subjects, with no trace of fringing.

A projector attachment costing £10 may, alternatively, be hired by the exhibitor.

The "Cinecolour" process, which was fully described and illustrated in July 17 *Ideal Kinema*, is the invention of Demetre Daponte, who has been working in conjunction with S. J. Cox for many years to produce a commercially satisfactory colour process.

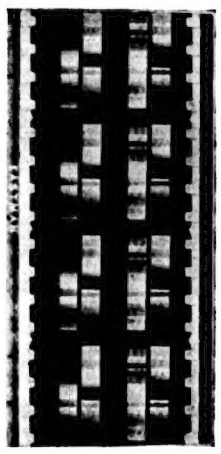
It will be recalled that Simon Rowson, in a paper read some weeks ago before the B.K.S., predicted that the colour system of the future would be additive, and not subtractive. It is upon these lines that the Cinecolour system has developed—a system evolved during twenty years' research work in this country, financed solely with British capital. It is, in fact, based upon the same fundamental principles as Kinemacolor, but with the faults of the latter system eliminated.

Among the faults which had to be remedied were colour fringing, owing to the movement, and the necessity of expensive projector adaptation. Another point, which has apparently not occurred to previous workers, but which is, nevertheless, of great importance, is the fact that no lens is so perfectly corrected achromatically that its red and green images are absolutely identical; in practice a minute difference in the size of these two images is found.

A Prism Foundation

The foundation of the system, and the means by which these faults have been eliminated, is a wonderfully designed prism, computed and constructed by Adam Hilger, Ltd., and built up of five pieces of crystal, each with a different refractive index; such care has been taken in the manufacture of this prism that four different types even of balsam are used, to stop light losses due to internal reflections.

The lens and filters are built into this prism, which, in the camera, takes the place of the lens turret. The filters used cover the whole of the spectrum without overlap, the one from infra-red to yellow, and the other from yellow to ultra-violet; special apparatus was designed to check the bands covered by these filters.



The colours of the spectrum, as photographed by Cinecolour. Each frame contains the two images taken through red and green filters, the two strips photographed covering the whole of the spectrum, from red to violet. By comparing the two sets of images, it will be seen that every colour is represented in one or other of the images, and when projected this piece of film would reproduce the original colours of the spectrum.

Projector Attachment

A similar, but simpler prism and lens combination is used in the projector, and is interchangeable with the projection lens; it is either changed for the ordinary lens for running colour, or is preferably mounted on a turret, enabling it to be swung into position in a second.

Splitting the Image

Looking into the front of the camera, one sees a grid of silvered lines on the face of one of the prisms. This is the means by which the image is split into two portions, one passing through the spaces between the silvered lines, and the other being reflected from them, through another portion of the combination.

The result is that the red and green images come to a perfectly identical focus

(Continued on page 13)

Coun. JOE POLLARD, of Notts and Derby, favourably regarded by many branches already concerned with the next C.E.A. Presidential election.

MUNICIPAL KINEMAS

N.A.T.E. SECRETARY'S VIEWS DISCOUNTED

Speaking at Ashton-under-Lyne, T. O'Brien, secretary of the National Association of Theatrical Employees, said his association was co-operating with the Trades Union Congress to formulate a scheme by which local authorities might supply kinema entertainment. Already in Bournemouth and Harrogate, he said, municipally controlled entertainment was recognised, and he thought the idea could be extended to include kinemas and theatres.

The attention of W. R. Fuller, general secretary, C.E.A., having been directed to the statement by a *Kine.* representative, Mr. Fuller pointed out that such a scheme would necessitate municipalities obtaining powers through Parliamentary action, a lengthy and expensive process.

The Trades Union Congress does not meet until September next, and in trade union circles, Mr. O'Brien's statement is regarded merely as a personal view, and one which is in no way supported by other unions.

PUBLICITY BAN

DRASTIC SOUTHPORT ACTION

The Southport Corporation has decided to prohibit advertisement flags and streamers on kinema and other entertainment houses. The Highways Committee, which intimated the ban, has refused also to allow the building inspector to meet the entertainment managers and explain the matter to them. Notice boards of kinemas and other places of amusement in the forecourts of shop premises in the suburbs are also forbidden.

The Countess Cinema, Saltcoats, which is owned by the Town Council, has been entirely redecorated.

C.E.A. RETORT TO FOX £100 CHALLENGE

FACSIMILE CONTRACT AT 40 PER CENT.

W. J. Hutchinson's Reply

THE £100 challenge to the London and Home Counties Branch C.E.A. reported in last week's *Kine.* remains undecided.

The branch issued its reply to Mr. Hutchinson's challenge in the form of a half-tone block facsimile of a contract, whereon the terms to the exhibitor were set out at 40 per cent. (Pressure upon our space necessitates the omission of this block.)

With the facsimile a letter was sent, as follows:—

"At an emergency meeting of the Executive Committee of this branch, held on Friday last, it was decided that a complete answer should be given to the Fox Film Co. in connection with the booking of 'Cavalcade,' by the publication of a copy of an actual contract."

The attention of W. J. Hutchinson, managing director of the Fox Film Co., Ltd., was drawn to the contract by the *Kine.*, and Mr. Hutchinson has replied in the following terms:—

"Thank you very much indeed for your letter and the pull of the 'Cavalcade' contract block.

"Mr. Reginald Bromhead agreed to act as referee in this dispute.

"My suggestion, therefore, is that the C.E.A. hand over this contract to Mr. Bromhead, and then Mr. Bromhead be allowed to say whether or not Fox have booked the 'Cavalcade' programme under any other terms than in accordance with their challenge."

The difference between the two parties appears to lie in the terms at which the "Cavalcade" programme and the "Cavalcade" picture were booked.

The controversy originally arose by the London and Home Counties C.E.A. challenging a statement by the Fox Film Co. that "Cavalcade" had not been booked at less than 50 per cent.

The New Contract

Clauses Recommended by West Lancs

The proposed new standard contract was discussed by the West Lancashire Branch of the C.E.A. at its meeting at Preston on Tuesday. James Atroy presided.

The meeting recommended that the following clauses should be embodied in the new contract:—

Duplicate contracts for exhibitors.

Barring clauses should apply to towns only.

Carriage both ways on films.

Where sharing terms are arranged all publicity material to be paid for by the renters.

The Chairman referred to the Sunday opening campaign, and declared that the plan for Lancaster Sunday opening was ended for the present.

DEADHEAD PROBLEMS

BRISTOL C.E.A. DISCUSSION

Complaints were made at Tuesday's meeting of the Bristol branch of the C.E.A. at the presence of the large numbers of the general public who attend Trade shows.

The suggestion was made that admittance to Trade shows should only be by card, issued by the renting company concerned and that exhibitors' private cards should not be honoured.

A discussion arose among members on the subject of the proposed combine of manufacturers and dealers in equipment, and it was suggested that the time was now ripe when the C.E.A. should consider the advisability of becoming distributors to its own members.

BIRMINGHAM AND CUT PRICES

Following a meeting of the Birmingham C.E.A. Committee to consider the question of reduced admission prices, G. H. Tyler, branch secretary, stated that there was nothing to report at the moment. The matter came before a branch meeting recently, as was reported in the *Kine.* last week.

Equipment Firms Meet

TO DISCUSS TRADE ORGANISATION

Unanimity Doubtful

A CONSIDERABLE amount of rather excited comment has been printed on the subject of a proposed combination of accessory and equipment firms catering to the kinema Industry.

The *Kine. Weekly* was invited to a meeting last week at which the aims of such an association were discussed. The idea was to formulate a scheme, and lay down a line of policy which would form the manufacturers and dealers into some sort of corporate unit, bringing them in this regard into line with the other Trade associations, like the C.E.A., the K.R.S., or the I.A.K.M.

Suggestions for presentation to the subsequent meeting were on very general lines. Our own experience of the Trade suggests that no success is likely to attend any effort to eliminate competition, if such should be made.

On the other hand, there are several useful directions which could be explored in order to enable suppliers to take normal business safety precautions with regard to their affairs in exactly the same way as has been proved necessary in so many other trades.

The success of the proposal will depend entirely upon the support or otherwise evinced at this forthcoming meeting. Until something far more concrete is put forward than has hitherto been evident, we suggest it is a waste of energy to accept or condemn the proposal.

When a definite plan of campaign has been laid down, and a representative number of kinematograph suppliers have signified their adhesion, the time will be ripe for judgment. Readers of the *Kine. Weekly* will be kept informed of any progress made.

C.E.A. BRANCH TO REPORT

L. and H.C. Action

The officers of the London and Home Counties branch on Tuesday had under consideration reports with reference to the convening of meetings of manufacturers supplying accessories to kinemas.

They desire to state that up to the present time there has been no intention to set up a general trading organisation. In view, however, of the publicity given to this matter, it is the intention of the officers to submit a report to the General Council, as the national body of the C.E.A.

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SERVANTS OF THE PUBLIC

MEMBERS of the Kinema Trade —at least those on the exhibiting side — have always been particularly good citizens. They have in their ranks a very creditably large number who have served the community by taking part in municipal affairs, and councillors, aldermen, mayors, and even, on occasion, a Lord Mayor, are among the officers recruited from the business.

In the present state of public policy, when the kinemas of the land are supervised and controlled from every possible angle, it is essential that the town, borough and county councils should have advantage which is given by the knowledge and the experience of practical men.

But the present-day conditions prove that the Trade representation upon public bodies by no means equals the deadweight of uninformed or bigoted opposition which handicaps nearly every move in the direction of progress.

One could instance case after case in which Sunday opening, for example, has been brought forward, rejected by the local authority, and yet when a poll of the inhabitants has been taken proved to be the overwhelming demand of the population.

This means, of course, that a large proportion of the councillors in almost any district are out of touch with their constituents, or, worse, are wilfully opposing their reasonable requirements.

Kinema men do not suffer, as a class, from an undue handicap of diffidence, and if they can see the prospect of securing a seat in the body of the local authority they may not unreasonably expect to pull their weight, and to make a useful contribution towards the enlightenment of their fellow townsmen.

There is little difficulty in complying with our laws; the anxious part of it, for this business, comes when the interpretation of them is in the hands of unsympathetic, if not actively hostile, councils.

The administration of the law with wisdom, knowledge and vision is the duty of our local authorities, and these bodies demand the service of business-like and energetic citizens. Now is the time for a vigorous campaign in every constituency to ensure that at least some well-informed and public-spirited members of the Industry are elected to strengthen the hands of those who have for so long kept up the fight.

THE CRITIC ON THE AIR

WHILE the general service of the B.B.C. to the community can hardly be too highly praised, it is very surprising how seldom anybody interested in films can hear a reasoned discussion of their pet subject.

The screen has, without exception, the most democratic of appeals, and it seems particularly unfortunate that listeners-in put up with a weekly lecture completely lacking in appreciation of the man-in-the-sevenpennies point of view. It does not seem very much to ask for—the common human touch—but how different those weekly talks would be!

Nobody asks for a Trade spokesman; the whole population of the country forms the unseen audience, and all we ask is for a series of talks aimed at the average person.

The Search for Colour:

Where are Technicians Leading Us?

By L. G. Egrot

WITH the steady advance of the technicians on their road towards a perfect colour system of kinematography, a certain danger has arisen that details of individual developments may obscure the main issue aimed at. To keep this clear before our readers we have asked a recognised expert, who is still engaged on the research in this field which he embarked upon many years ago, to sketch the ideal we all seek.

COLOUR! Step by step, difficulty after difficulty overcome, where do we stand now on the path of progress and how far are we from that goal which inventors and dreamers alike wish to attain? Still a long way, I think, from practical realisation and perhaps further again from ideal perfection.

What should the ideal process be? A process which would require only one negative, a normal exposure (that is, no more light than is needed for black and white), a normal length, with every frame carrying on the whole surface of its emulsion all the colour sensations recorded at the same time.

This is the ideal negative and, in this case, negative is meant to specify the master film, the product of the camera after treatment, and might even be a positive enriched with all the colorations of the subject—but a positive obtained without reversal of the image.

FROM this original film, negative with complementary colour impressions, or master positive, whichever it might be, copies should be obtained, on a commercial basis, in the seclusion of the laboratory, which should remain true to the model and, at a cost sensibly equal to black and white positives, be capable of a good running life.

I have it at the back of my mind that silver emulsions, bromides, chlorides, etc., will never give us anything like what we want. For one thing, the reduced silver has to be transmuted into another silver salt of certain coloration or pigmentation; result, one colour at a time, multiple operations and granulation inherent to silver salts, light absorbing filters and splitting of the light when making the negatives; roundabout method versus the direct method of black and white.

STRANGE as it may appear, I imagine the solution, and this so vividly that I almost see it: a film coated with a sort of blackish emulsion, some supersensitive mixture which would work in a manner similar to the azo-dyes. The black surface would be the result of the three dyes of a trichrome process, each dye unaffected by the two others and each one respectively sensitive to its own spectrum position.

Such an emulsion would be without grain and the light passing through the lens would affect only the colour of each particular dye and fade it in proportion to the photo-chemical action of the colour rays, after which the film would only require fixing, either in a wet or dry condition to remain afterwards unaffected by light.

THE negative would thus be made of complementary colours, all intimately mixed, and in perfect relation to the light as captured by the photographic objective. From it, under the action of properly balanced white light, copies could be made by contact in one operation and fixed in the same way as the camera-obtained negative.

Is this the solution to-morrow holds up its sleeve for us? If so, with a properly standardised projection light, all our screens will be graced with more depth and beauty thrown on to them.

ELSE we shall have our colour films made with one, two or three negatives, in two or three colours, or films projected with optical contrivances; processes of a moment's favour, acrobatic, impracticable, expensive make-believe—in other words, the kind of film one and many would say, "Must it have been made in colours?"

ALEXANDER KORDA

LONG SHOTS

Korda Scores in N.Y.—A Soviet Super-Super Fox and "U" British Production Plans—

CABLES from America speak in no uncertain manner of the success scored by "The Private Life of Henry VIII." in New York. Expectations were raised by the reception given to the film in Boston, but it was hardly expected that New York would extend such enthusiasm as has been accorded it.

TO Alexander Korda is due a large share of the praise for having fashioned this film so skilfully. London Film Productions had faith in the subject and in the director, and the money spent by them with lavish hand bids fair to bring them profit and credit.

KINEMAGOERS in this country have to wait for a while before the picture is available for their viewing. "That's a Good Girl," Jack Buchanan's lively film, is obstructing the way at the Leicester Square Theatre, but when its run is over the Henry VIII. picture is due to go in. Its success appears already assured

TWELVE months ago an old friend, whose experience of the Trade is a very wide one—journalism and sound engineering being among his qualifications—disappeared into Soviet Russia, leaving no trace behind. But Lars Moen is like that.

ON the eve of his return, after a flying visit to this country, he blew into the *Kine.* office with an account of his activities during the intervening period, which accounts for no one hearing from him. Largely his work has been that of research.

THE Russian Government has planned a huge Palace of Soviets in Moscow, near the Kremlin. It is to be a central Government building, in which all big ceremonies will take place. It is to be equipped with film cameras and sound apparatus, in order that films of important functions may be made on the spot, and Lars is the engineer-in-charge of this department.

THERE are to be two large auditoriums, one of 6,000 seats, another of 20,000 seats, and projection and sound equipment are to be installed in order that those who foregather there may see films of interest and propaganda in comfort. So, altogether, our Danish-American friend has a super-Roxy task before him.

ALTHOUGH Carl Laemmle is unable this trip to visit England, he was able during his Paris conferences to lay down the general principles which will govern British production. There is, I understand, to be no question of quota stuff, for Uncle Carl has determined that, if he has to put money into production over here, it will be done with the view to a substantial return from the world markets.

THE necessary arrangements for the establishment of a production unit are involving Universal executives in a good deal of work. No studio selection has yet been made, although I anticipate that Frank Ditcham will be able to announce some definite news within a day or two. Consideration is being given to story material, directors and possible casts, and in connection with the latter, it is on the cards that we shall see people like James Whale, Claude Rains and other Englishmen return to assist Universal's British enterprise.

BY the courtesy of Walter J. Hutchinson I enjoyed an informative talk with Albert Parker, whose second British production for Fox, "The Right to Live," was Trade-shown this week. He is one of those directors who is always ready to chat unassumingly about his work, and what he says is interesting all the time.

PARKER'S reputation, of course, was secure many years ago, and many of the screen's most famous personalities have worked with him, amongst whom have been Norma Talmadge, Gloria Swanson, Valentino, Douglas Fairbanks and a host of others. But he is really a specialist in discovering talent, and is credited with having introduced Carmelita Geraghty, William Powell, Roland Young, James Dunn, Alan Dinehart, John Boles, Helen Mack and Marion Burns.

HE is the man who came over with Winfield Sheehan to make tests of the artistes engaged for "Cavalcade," and has, in fact, brought the film-test to a fine art, for he invented the system by which aspirants are given full rehearsals and photographed in complete playlets under standard studio conditions. This is now the recognised medium used by the major production units in Hollywood.

HE is so keen on the ability shown by Pat Paterson, by the way, that this young British artiste has already a Fox contract. Incidentally, at the Trade show an innovation is shown which illustrates Parker's systematic examination of his star's abilities; there is a 700 ft. test of Pat to be shown.

I WAS glad to meet J. G. S. Barrow, who is in charge of Fox British productions.

He tells me he is keenly looking forward to an ambitious venture, to be commenced in November, in "The Sunlit Way," from May Edginton's book, "My Dear." This will, I hope, justify Mr. Hutchinson's British policy of producing money-makers, instead of just quota films." It was good, incidentally, to hear the appreciation of these very practical men on the equipment of the Ealing studios.

QUICKLY following news of the appointment of a successor to the late C. T. Cramp on the B.O.T. Advisory Committee, comes news of another vacancy. This has been caused by the resignation of F. H. Cooper, a former C.E.A. president, and necessitates the appointment from the ranks of exhibitors.

NEXT Wednesday's B.K.S. annual dinner at the Empire Rooms of the Trocadero, promises to repeat, and possibly exceed, the success of previous functions of its kind. Sir William Bragg's speech is being keenly looked forward to, and I understand tickets are in great demand. Late applicants may be unlucky.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

RADIO CITY Music Hall première of "The Private Life of Henry VIII" established a world's box office record, with a revenue on the first day of $18,400.

GEORGE ARLISS is planning to make stage revivals, and possibly a picture in London in the spring.

HAROLD B. FRANKLIN has resigned from Radio. No successor has been appointed and his duties will be divided.

HIS INTERESTS will lie, he announces, in independent production.

THE N.R.A. Film Code includes a clause to exact penalties for excessive salaries. In Hollywood doubts are expressed whether this will be allowed to influence stars' pay.

ARTHUR DENT signs contracts with Columbia for "The Song You Gave Me" (the Bebe Daniels picture) with three others to Majestic Circuit.

CHARLES GULLIVER has left for Hollywood, where he is to study production.

SUNDAY SHOWS REFUSED

Wolverhampton and G.-B. Application

A POLL LIKELY

THE Watch Committee of the Wolverhampton Corporation, on Friday, October 13, refused the application of the Gaumont-British group of kinemas in the town for the Sunday opening of kinemas.

The question has been a thorny topic for several weeks, since the application was first announced, but while the Chief Constable (E. Tilley) was strongly in favour of the proposal, and the local managers had put in plenty of good work by screen announcements and letters to the Press, all the churches offered strong opposition.

It is quite possible that the kinemas will now take steps to secure a poll of the inhabitants.

A Social Evil

A strong opponent of the application was the Rev. John Wilson, of Queen Street Congregational Church, Wolverhampton, who writes in the current church magazine: "It is not merely Sabbatarianism which prompts us in our attitude, nor is it that we are afraid the Churches may lose by the opening of kinemas.

"Most people," he says, "have possessions which they never use or which they use wrongly, but they value them for all that and would not willingly have them taken away. So it is with Sunday. Many people do not regard it as sacred or use it for worship, but it is still their possession and a day apart when they are free from the task and the taskmasters of the week.

"Anything that encroaches on that day or tends to make it like any other day is a social evil. There is only one reason for this application—the desire for increased profits. There is no more reason for the opening of kinemas than there is for the opening of shops or factories."

Bradford Demand

Evidence of the demand for regular Sunday kinema shows in Bradford was furnished on October 15—one of the two Sundays on which film shows are permitted in the city. Performances took place at the Empire, Morley Street P.H., Tatler Cinema, and the Grange P.H. Not only were they filled to capacity, but hundreds of people were turned away.

Commenting on the matter to our correspondent, W. J. Savory, manager of the Empire, said: "I think this indicates that if some kinemas were open in Bradford every Sunday they would be very well patronised, and would be meeting a very substantial public need. I do not suggest that if all the kinemas were open on Sundays they would be filled, but if they opened in turn, some on one Sunday and others on another, it would be well worth while from all points of view." If the people were given the chance to vote on it, I feel sure the verdict would be in favour of Sunday kinemas."

Romford Poll

A poll to decide Sunday opening is to be taken at Romford (Essex) on Saturday, October 28. Victor Moss is organising the campaign on behalf of the movement in favour of Sunday opening, while the churches are definitely opposed.

The two kinemas affected are the Plaza, South Street, and the Laurie, Market Square. The area is a wide one and polling will take place from 8 a.m. to 8 p.m.

BLACKPOOL NONCONFORMISTS BUSY

Blackpool Free Church Council is to issue a questionnaire to all candidates at the forthcoming municipal elections on the subject of kinema licensing hours. The candidates will be asked to state whether or not they are prepared to oppose any extensions in Sunday kinema licensing hours beyond the normal hours of 7.30 p.m. to 10 p.m.

A.P.P.H. MEETING

STRONG FINANCIAL POSITION

By Our City Editor

AS is usual with companies which have done well by their shareholders for a great number of years, Tuesday's meeting of Associated Provincial Picture Houses, Ltd., was a decorous affair. Mark Ostrer, who was in the chair, added little to the directors' report already issued.

He referred to the brilliant summer which naturally had had some effect on the company's takings, but pointed out that in view of the excellent picture programme they had in view for the winter they anticipated that they would more than make up for the summer season.

One or two shareholders made congratulatory remarks regarding the company's affairs. He was sure that if the general investing public realised the strength of the company's finances and earning capacity, the shares would stand at a higher level than the price of 26s. now ruling. At this price the shares yield £7 13s. 10d per cent. based on the 10 per cent. dividend which has now been paid for nine consecutive years.

In this connection it may be recalled that a few weeks ago in my notes I called attention to their prospects when they stood at the market price of 24s., and showed a yield of £8¼ per cent. It is not at all unlikely that the shares will go still higher.

Laemmle Jnr., and Carl Laemmle welcome John Barrymore to the Universal fold

258 KINEMAS STILL SILENT

SURPRISING FIGURES IN W.E. REPORT

A SUBSTANTIAL increase in the total number of wired houses is shown in the latest analysis of the equipment field, issued by T. P. Drew, Western Electric's sales chief.

The report shows that 4,414 theatres in the British Isles are now wired for sound as at October 1, with approximately 258 houses still remaining silent.

The following interesting figures show the position of the sound and silent houses in the four countries of the British Isles:—

Scotland,	494 sound,	72 silent.
Ireland,	209 sound,	31 silent.
Wales,	326 sound,	27 silent.
England,	3,385 sound,	128 silent.

Nearly half the total sound houses in the British Isles are wired with Western Electric, who now have 1,666 installations, of which 356 represent replacements.

OBITUARY

DEATH OF WALTER DICKS

The death occurred, at a Bristol nursing home last week, of Walter Dicks, who was aged 65, a director of the recently opened Cinema at Crediton, Devon. Mr. Dicks was also interested financially in the Cullompton Cinema. He leaves a widow, daughter and three sons, to whom the Trade extends its sympathy.

Southport Director's Death

John Duckworth, director of the Southport Pavilion Theatre, Southport Pier and Botanic Gardens, died at his residence, 77, Cambridge Road, Southport, at the age of 91 years.

Southend Councillor's Bereavement

Much sympathy has been extended to Councillor Mrs. Margaret Broom, intimately connected with the Bacon Circuit and the Rivoli, Southend-on-Sea, on the sudden death of her husband. E. C. John Broom, who was 52 years old, and was a well-known figure in all Southend sporting fixtures and associated himself closely with Mrs. Broom's many public activities.

LIVERPOOL'S "A" FILM DECISION

Children Not to be Admitted

C.E.A. CALL SPECIAL MEETING

BY forty votes to thirty-three, Liverpool justices, at their annual meeting on Monday, defeated the report of the Theatre and Public Entertainments Committee, which was in favour of admitting children to see "A" films if accompanied by their parents or *bona-fide* adult guardian.

It was announced by the Lord Mayor, who presided, that he had received a memorial signed by a body of citizens, that children should not be admitted to "A" films. That was a condition of the licences from 1931 up to a year ago, when the Theatres and Public Entertainments Committee added the proviso that:—

"This condition shall not apply in the case of any such person if accompanied by his or her parent or bona-fide guardian."

One of the Justices, Mrs. N. Stewart-Brown, said it was difficult to understand why, if a film was harmful to a child who went without its parents, it was not equally harmful to one who went accompanied. It was ridiculous to suppose that kinema attendants could distinguish between a child with a parent or bona-fide guardian and one who had been picked up by an adult person at the kinema door.

Another Justice quoted a number of criticisms which, he said, were presented by people connected with the Kinematograph Industry in respect of mystery and sinister types of films.

C.E.A. Action

A special meeting of the North-Western branch of the C.E.A. has been convened for Wednesday of this week to consider the magistrates' condition. It is feared that Liverpool exhibitors may have to fight their battle for the admission of children to "A" film performances all over again.

Considerable surprise has been expressed at the decision, because the Theatres and Entertainments Committee, whose attitude is favourable to the exhibitors' case, has been reappointed in its entirety.

Interrogated upon the position, the Magistrates' Clerk stated that the magistrates could define a policy, but could not insist upon it being carried out.

The decision to allow children to attend "A" films if so accompanied, was made by the Entertainments Committee of the Justices on October 28, 1932. This decision reversed that made by the full licensing bench at their quarterly meeting a few days earlier.

KINEMAGOERS SEE OMNICOLOR

FIRST PUBLIC SCREEN AT LIVERPOOL

A Circuit Chief's View

OMNICOLOR films were shown to the public for the first time on Friday evening last at the Regent P.H., Crosby, where J. H. Tomkinson is manager. A slide was thrown on to the screen intimating that Omnicolor was a new process on which experiments had been made at that theatre; hence the kinegoer of Crosby had an interest in its development.

Many of the pictures, to which reference has already been made in the *Kine.*, were flashed on to the screen, in addition to one or two new shots, and the public was agreeably surprised at the quality of the colour renderings.

R. P. Rutherford, general manager of the Queen's circuit of kinemas, at Wallasey, Waterloo, Warrington, etc., who witnessed the recent demonstrations, expresses the opinion that, properly developed, the new colour process will revolutionise the kinema. Its great asset was its cheapness.

The simplicity of Omnicolor compared with the earliest of colour effects, the Kinemacolour, which were shown at the Queen's, Wallasey, for the first time in 1910, he said, makes an interesting contrast. In those far-off days to render colour necessitated the use of cumbersome and expensive apparatus and the development of the film was a long and laborious process.

He intimates that the Queen's, having been first in the field with pioneer colour films, would once again lead the way in Wallasey by being the first to show Omnicolor.

W.E. PUBLICITY CHANGE

NEW APPOINTMENT FOR F. L. C. THOMAS

F. L. C. Thomas, who has, since September, 1931, been in charge of Western Electric's advertising and publicity, relinquishes the position to take up duties with the company's industrial and educational department.

F. L. C. THOMAS

Mr. Thomas will in future be engaged in the development of the non - theatrical film field upon which Western Electric have been actively working for the past four years.

This departure from active liaison with the Trade Press will be regretted by his many friends, whose good wishes he will carry with him in his new sphere.

Mr. Thomas has long been associated with the publicity side of the entertainment Industry, which he first entered at Daly's Theatre during the "Jimmie" White regime.

Birmingham Corporation Assessment Committee reports that there are now 514 places of entertainment in the city, and the total rateable value of the premises is £96,457.

FILM BOXERS

GOOD SHOW AGAINST UNILEVER

The success of the film team at the boxing show with Unilever for St. Dunstan's at the Ring last Friday, organised by Fred Dyer, when the Tom Walls trophy was again up for competition, suggests that with a little more interest shown in the training and coaching of the men, they would be able to compete with the best.

So admirable was their showing that Mr. Dyer is going into the matter of organising the film side and hopes to get together a team for next season that will make no mistake about winning the cup.

Competent judges thought the film side should have won this year as they were given draws on two occasions when they had obviously won. However, it was a grand night's entertainment and great credit is due to all the boys who fought for the grit and determination they put into their work. The whole thing was fought out in such an excellent spirit of sportsmanship.

GORDON RICHARDS

ACE FILMS SCOOP

Frank Green informs us that Widgey R. Newman has commenced production on "Gordon Richards," a special two-reel attraction portraying incidents in the life of the world's most famous jockey.

This film will be released in approximately three weeks' time and its box-office potentialities must be apparent to all exhibitors.

These arrangements have been completed to-day by Mr. Newman at Wolverhampton races, where Gordon has added another winner to his already wonderful total of 231.

UNIVERSAL'S SECOND ANNUAL

Liverpool branch of Universal Pictures, Ltd., will hold its second annual staff dance on Friday, December 1, at the Rialto Ballroom, Liverpool.

L. Blond, branch manager, states that the function will be open to the Trade, and it is expected that there will be an attendance of 500 persons. There will be several novelty features in connection with Universal product.

SHEFFIELD GOLF DANCE

Only a few tickets remain unsold for the Sheffield Screen Golfing Society's first dance at the Abbeydale Picture House on Friday evening. Immediate application for these should be made to Len Sullivan at the Central P.H., Sheffield.

The licence of the Tivoli Cinema, Cwmbwrla, has been transferred from A. V. Larcombe to Sidney C. Griffiths, of the Pictorium Cinema, St. Thomas.

RADIO'S PALATIAL CITY

One of the Finest Equipped Entertainment Buildings in the World

THE potentialities of the modern music-hall are strikingly shown by the equipment of Radio City, New York. Quite distinct from the "RKO Roxy Theatre," which seats 3,700, the "Radio City Music Hall" seats 6,200, and has a really remarkable equipment, which is described in the current issue of the *S.M.P.E. Journal*.

Besides double-channel main projection equipment, there is a similar installation for rear projection, two pre-view rooms, public address system, rehearsal system, call system, radio installation system, and a gramophone, radio, and monitoring system, the latter with speakers and control dials at numerous points.

All the projection equipment includes Simplex projectors with RCA high-fidelity equipment, the amplifiers of the main reproduction amplifier having a double-channel 80-watt speech output, all A.C. operated.

Novel Address System

The public address system uses ribbon microphones, which can be plugged into any of 54 positions, their output being controlled by an elaborate mixer panel, supplying an 80-watt amplifier. The efficiency of this system is shown by the fact that in most positions in the auditorium 100 per cent. of the sound heard comes from the public address system, and not from the actors direct.

The rehearsal system is a miniature of the public address system, serving the purpose of conveying instructions to actors and stage hands, and, when operated at a low level, for cueing during stage presentations. A similar but separate system is provided for the stage manager, feeding 53 loud-speakers in dressing-rooms, offices, rehearsal-rooms, etc.

Sound Effects

The sound effects system also uses an 80-watt amplifier, and is used to amplify effects either from a microphone or from disc or film reproduction, a battery of four turntables running either at 33⅓ r.p.m., or 78 r.p.m. being provided, with pre-setting devices enabling the pick-ups to be lowered in any particular groove of the record by remote control. The special speakers used for this system are capable of reproducing frequencies as low as 30 cycles per second.

Stage Construction

The construction of the stage is also of interest. It is built up of three adjoining lifts, the centre portions of which form jointly a turn-table. The band is carried on a motor-driven "band wagon," which can travel anywhere from its "garage" under the first 10 or 12 rows of seats, as far back as the rear of the stage, and can also be moved below stage, or can be raised and moved across the footlights (which sink into the floor) back to either of the lifts, where it can be lowered and returned to its garage out of sight.

The installation in the Radio City Music Hall cost something in the neighbourhood of $75,000, including supervision of the installation, but not the electrical work connected with the installation. This figure includes all the sound and public address systems, but not the projectors or arc lamps.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Oct. 19 and Wed., Oct. 25

Thursday

The Laughter of Fools (*Fox*)

Private Theatre. 11 a.m. and 3 p.m.

The story of "The Laughter of Fools" has as its central character a lovable old man, whose one passion is haunting auction rooms. His wife, whose second marriage this is, is a nagging social climber who has two daughters of her own. In order to marry one of them off successfully she showers invitations on an Army officer. But it is to her much despised pauper niece that the soldier turns his attentions.

The purchase at an auction of an old house and the reselling of it to a railway company, at an enormous profit, enables the old man to accompany the niece and her soldier husband to London, there to remain, for he finds his new surroundings a splendid centre from which to operate all the auction rooms imaginable.

Produced by George Smith at Wembley, the cast is headed by Eliot Makeham, D. A. Clarke-Smith, Derrick de Marney and Pat Patterson.

Berkeley Square (*Fox*)

Cambridge Theatre. 8.30 p.m.

Leslie Howard is the star of "Berkeley Square," described as a touching romance of a timeless, ageless love directed with all the gentleness and wistful, heartbreaking loveliness of the original stage play. It is described as "a supreme example of delicacy and restraint, a picture filled with gentle humour and appealing pathos."

"Berkeley Square" is the film version of the phenomenally successful London play by John L. Balderston, and presents Mr. Howard in his original stage rôle, which he plays with his accustomed skill and charm. Heather Angel, the attractive English actress, is lovely and alive in the leading woman's part, while other important characters are played by Valerie Taylor and Irene Brown.

It is the story of an American who, on coming back to the house of his ancestors, re-lives the life of one of his forbears. "Berkeley Square" is a Jesse L. Lasky production directed by Frank Lloyd, who made "Cavalcade."

In the matter of poetic charm, nothing quite like it has emerged from Hollywood. It is an example of delicacy and restraint, a picture filled with gentle humour and appealing pathos. It is in a class by itself, is the criticism of the *New York Times*, while other American critics declare "Berkeley Square to be a strangely beautiful film, clever, romantic and tenderly lovely."

Friday

The Jewel (*Paramount*)

Carlton. 10.30 a.m.

Frances Drake, who has recently signed a contract to appear in Paramount Hollywood Productions, plays the chief feminine part in "The Jewel," the talkie version of Edgar Wallace's story.

Miss Drake is reported to give two remarkable impersonations in the dual rôle of the little shop girl and a sophisticated vamp, who is the accomplice of a gang of crooks.

Hugh Williams and Jack Hawkins, well-known for their partnership in "While Parents Sleep," have important parts. Williams, as a wealthy young man who becomes an amateur detective in order to avoid a family scandal, and Hawkins as a member of the gang of crooks, who specialise in jewel robberies. Eric Cowley, as Major Brook, has a part entirely suited to the style of comedy which has gained him popularity in London and on Broadway.

Annie Esmond gives an excellent performance as a wealthy old lady, who is quite capable of looking after her worldly goods.

The supporting cast includes Mary Newland, Geoffrey Goodhart, Clare Harris, and Vincent Holman. Reginald Denham directed. "Sing, Sisters, Sing," a Paramount short, featuring the Three X Sisters, will also be shown.

Ship of Wanted Men (*Butchers*)

Phœnix Theatre. 3 p.m.

Bring together a murderer, a kidnapper, an absconding banker, a con. man, a racketeer, and a hard-baked woman, put them all together on a ship manned by thugs and ex-convicts, and something's bound to happen.

Bring another woman into the picture, a girl of some refinement who is escaping from a yacht to avoid the attention of its owner, and place her in this strange crew of criminals, and what have you?

This is the unusual situation evolved in "Ship of Wanted Men," which tells the story of an assortment of criminals who charter a ship to escape the clutches of the law, and sail for Angel's Island off the Central American coast. The captain of the ship (unwillingly commandeered) for the trip, constitutes himself as her protector, and from this arises a sequence of thrilling situations, packed with action, suspense and the conflict of elemental passions.

Monday

The Solitaire Man (M-G-M)

Palace. 11 a.m.

Herbert Marshall appears in the title-rôle in this new Metro-Goldwyn-Mayer story of a jewel robbery and of a thrilling escape by 'plane. He has the rôle of a gentleman crook, whose accomplice, Ralph Forbes, lets him down, and nearly succeeds in getting him into prison. Elizabeth Allan has the romantic feminine lead, while Lionel Atwill plays the "heavy" and Mary Boland provides comedy relief. May Robson also has an important rôle in the production. The picture was made under the direction of Jack Conway, whose most recent successes were "Accidents Wanted" and "Hell Below."

Tuesday

Commissionaire (*M-G-M*)

Palace. 11 a.m.

A strong cast of well-known British artistes appear in this new Granville Pictures Corporation production. Heading the cast is Sam Livesey in the rôle of a commissionaire whose snobbish son, played by Barry Livesey, objects to his father working in the same office in which he himself is employed. Many interesting sidelights into the work and life of members of the Corps of Commissionaires is included in the production which has drama, pathos and comedy. This Edward G. Whiting production, which was directed by E. Dryhurst, has a supporting cast which includes George Carney (well-known music-hall comedian), Julie Suedo, Betty Huntley Wright, Georgie Harris, and other well-known British players.

A Southern Maid (*Wardour*)

London Hippodrome. 3 p.m.

Hailed as the successor to "The Maid of the Mountains," B.I.P.'s "A Southern Maid," is claimed to be the most dazzling of the cycle of films emanating from the Elstree studios. The film version of this Daly's musical success is acted by a brilliant cast, headed by the ravishing Bebe Daniels in the title rôle, includes Harry Welchman in a part similar to that in which he gained a big personal success in "The Maid"; Lupino Lane, fresh from directorial activities, who once more asserts his laughter-making possibilities; Clifford Mollison, in a romantic comedy rôle peculiar to his talents, and Amy Veness, Morris Harvey, Hal Gordon and Nancy Brown.

Vivid Spanish fiesta scenes provide beautiful backgrounds for Bebe Daniels, who has not been given such splendid opportunity to enhance her already famous reputation since the presentation of "Rio Rita" and "The Song You Gave Me," and in "A Southern Maid," with its delightful musical score by Harold Fraser Simson, she should have an ideal starring vehicle. Harry Hughes, who was responsible for "Facing the Music," directed.

Following on the result of the questionnaire issued by Wardour on the all-important question of afternoon versus evening Trade shows, "A Southern Maid," as already mentioned, will have an afternoon presentation, exhibitors having signified their preference by majority of two to one. This is a continuance of "Exhibitors' interests first," and it should not be supposed that the time of this presentation casts a slur on the merits of this new B.I.P. production.

Wednesday

Night Flight (*M-G-M*

Palace. 11 a.m.

This eagerly awaited drama of aviation will be shown to the Trade on Wednesday. For this new Clarence Brown production Metro-Goldwyn-Mayer has assembled a cast of truly gigantic dimensions. To mention just a few of the leading players, there are John and Lionel Barrymore, Clark Gable, Robert Montgomery, Helen Hayes, Myrna Loy, William Gargan, Leslie Fenton, C. Henry Gordon, and a host of others. The picture is taken from the prize-winning novel of the same name by Antoine de Saint-Exupery, who was once a pilot over the same air route featured in the production. This is not the usual type of aerial film, there are no "stunts" or neck-breaking thrills, but it teems with drama and suspense, and shows in dramatic fashion the hazardous life led by the night air mail pilots.

Her Imaginary Lover (*First National*)

Cambridge Theatre. 3 p.m.

One of the most important Warner Bros.-First National productions to be presented to the Trade this year, it is stated, is "Her Imaginary Lover," starring Laura La Plante, which, it is reported, offers Miss La Plante an ideal opportunity to play the kind of light-romantic rôles that have made her so popular.

She is seen as a pretty stenographer in a New York office, who, following upon the death of a distant relative, finds herself the possessor of a very large fortune. It is then that her troubles commence. Invited to stay in England with fortune-hunting relatives who are striving to engineer her marriage to an impecunious cousin, she is obliged to resort to the invention of an imaginary lover to avoid their attentions. Unfortunately, the name she has chosen for her alleged husband-to-be coincides with that of an actual person, which rapidly precipitates her into a fresh series of complications.

Percy Marmont takes the rôle of the "imaginary lover," while Lady Tree registers a hit as Grandma, who causes most of the trouble. Emily Fitzroy, Bernard Nedell and Olive Blakeney are also in the cast.

"Her Imaginary Lover" was directed by George King and adapted from A. E. W. Mason's novel, "Green Stockings."

My Woman (*Columbia*)

Cambridge Theatre. 8.45 p.m.

"My Woman," featuring Helen Twelvetrees with Victor Jory, aided and abetted by Wallace Ford, Claire Dodd and Warren Hymer, is woven round the romance of a radio "star" and gives to the public for the first time several intimate "behind-the-mike" scenes. Helen Twelvetrees is given wide scope for her undoubted versatility, and for the purpose of this picture became an expert rhumba dancer, receiving her tuition from America's famous dancer, Ethel Bryant. She introduces in the picture, among a wonderful collection of gorgeous and beautiful costumes, the rhumba gown, a marvellous and original creation which is bound to become the rage in dancing salons throughout this country.

Quite a lot of the incidental music for this film has been written by Victor Schertzinger, who, in addition to his successful film direction, is a composer, violinist and orchestral conductor with an international reputation.

Helen Twelvetrees as she appears in MY WOMAN, which Columbia is Trade showing next Wednesday

Father Olsen, a Roman Catholic priest, instructing in a point of church ritual Dorothy Wieck and twenty-six "nuns," who appear in CRADLE SONG (Paramount)

FIRST NATIONAL'S LATEST RELEASES

Dates Set for the 1934 Season

THE release dates of a dozen new productions which will carry the First National programme well into the early months of 1934 are announced by D. E. Griffiths. The pictures are stated to offer a very wide diversity of entertainment, powerful in box-office values, and containing practically every star and featured play working at the Burbank studios.

It should be carefully noticed that the dates detailed below apply only to London, and that the productions will be released in the provinces two weeks later.

New Robinson Hit

The ball is set rolling by the release, on February 5, of Edward G. Robinson's recently Trade shown production, "I Loved a Woman," in which the famous actor appears with Kay Francis and Genevieve Tobin. Then comes "Bureau of Missing Persons," on February 26, with Bette Davis, Lewis Stone, Pat O'Brien and Glenda Farrell, a story of a little-known branch of detective work.

First National's "Dangerous Age," which is considered one of the most powerfully dramatic and realistic pictures presented, is due for release on March 5. This important picture is being Trade shown on Wednesday evening at 8.45 p.m. at the Cambridge Theatre and stars Frankie Darro, Dorothy Coonan and many other players.

Ruth Chatterton's forthcoming story, "Female," a romantic drama of modern business, will be released on March 12. George Brent also appears in the production.

New Comedies

In the sphere of light comedy First National is fortunate in having two new productions that possess powerful points of appeal. Joe E. Brown returns in a story of nautical life in "Son of the Sea," released on March 19, and the following week, March 26, comes "Havana Widows," with many comedy favourites such as Joan Blondell Glenda Farrell, Frank McHugh, Allen Jenkins, Lyle Talbot and Guy Kibbee in the leading rôles.

In view of the reception of "Gold Diggers of 1933," the Trade is certain to look out for First National's next musical, "Sweethearts Forever," which is being made on a far more lavish scale than the former production, and with an even greater cast of popular favourites, among whom will be Dick Powell and Ruby Keeler. "Sweethearts Forever" will be released on April 2.

Barthelmess Again

Richard Barthelmess will continue to shine in First National's schedule, and his next production, "Shanghai Orchids," with Ann Dvorak, released April 16, will see him in a colourful, Oriental drama. "College Coach" will be released on April 30, with Ruby Keeler, Dick Powell and Pat O'Brien prominent in the cast.

Barbara Stanwyck will make her debut in a First National production in "Broadway and Back," released May 7, with two other favourites, Ann Dvorak and Patricia Ellis in the cast. May 14 has been fixed for the release of Kay Francis, for the first time with Warren William, in "Registered Nurse," a story that combines romance and comedy in an unusual setting.

Finally, Edward G. Robinson's latest completed picture, "Dark Hazard," based on one of the most popular novels recently published in America. Released on May 21, the story has the race-track as a background, and the dynamic actor is supported by Genevieve Tobin.

La Plante Premiere at Liverpool

"Her Imaginary Lover"

It is announced by D. E. Griffiths, managing director of First National, that the keenly awaited Laura La Plante starring vehicle, "Her Imaginary Lover," is to enjoy its premier presentation in Liverpool at the Scala Theatre on Friday at 11 a.m.

Particular interest will be attracted in this screening by the fact that Miss La Plante will herself be present in Liverpool, and after attending the screening in the morning will be among the guests at the Cinema Trades Carnival at the Grafton Rooms in the evening.

A Teddington Picture

"Her Imaginary Lover" is a Warner Bros. First National production, made at the Teddington studios, and marks the famous and popular star's return to the screen after several years' absence. Irving Asher has already intimated that Miss La Plante has made a success in her initial British picture, and also that she is to appear in a further production for the studios.

The story is based on the very popular best-seller and play by A. E. W. Mason, "Green Stockings," and was especially adapted as a screen vehicle for Miss La Plante. It is stated to give the star an excellent opportunity to display her talent for comedy, and the plot is full of intriguing situations as well as strong love interest.

A particularly powerful cast of players appears in support of the star, such as Percy Marmont, Lady Tree, Emily Fitzroy, Bernard Nedell and Roland Culver.

The London Screening

Mr. Griffiths has arranged to follow up the Liverpool show with the London screening at the Cambridge Theatre on Wednesday, October 25, at 3 p.m.

NEW STANDARD SOUND CONTRACT

C.E.A. REPORTS PROGRESS

W.E. and Service Charges

PROGRESS with regard to the setting up of a standard sound contract was reported at last week's meeting of the C.E.A. General Council. Adjustments have been made both by renters and exhibitors, and the committee, after further consideration, is to request another discussion with the K.R.S.

Amongst other important subjects raised were the cutting of admission prices, the Association's policy on the Entertainment Tax campaign, and the straightening out of the release date system, which has been more and more complicated by the system of premier presentations and pre-releases.

James Welsh, President, was in the chair, and this first meeting was to welcome to the General Council T. H. Hartley, chairman of the Manchester branch, as a delegate to the General Council.

In regard to the progress made in reference to the sound contract the GENERAL SECRETARY reported that the solicitors on each side had now terminated their discussions, and Mr. Hart had returned a copy of the contract with his comments. This copy contained Mr. Hart's deletions, Mr. Harraway's reinstatements, and Mr. Hart's further deletions.

As soon as this copy had been perused and copies made, a meeting of the committee would be held, probably during the coming week, and immediately after that a joint meeting with the K.R.S. would be requested.

It was hoped that they were on the last lap of the contract, and there was a likeli-

T. H. Hartley, the chairman of the Manchester branch, which he also represents on the General Council

hood that by next month, if the K.R.S. Council had a meeting within that time, or immediately after, agreement on the form of contract would be reached.

J. ALEXANDER asked if agreement were not reached at the next meeting with the renters, if the contract could be placed in the hands of arbitrators.

The GENERAL SECRETARY explained that an arbitrator's award contract could not be applied for until the definite point had been reached where there was no agreement between the two sides concerned.

T. FRANCE said that the new firms which were coming into being were not only embodying the clauses from the old contracts, but inserting quite new ones. If they had an arbitrator's award contract it would satisfy everyone.

W.E. Service Charges

Major A. J. GALE raised the matter of Western Electric service charges, and asked why no report on the situation which existed had been given to the General Council.

T. ORMISTON explained that the President and himself had waited upon R. M. Hatfield after the letter published in the Press, and he had agreed to reconsider the matter of service charges. Mr. Hatfield was at present away on holiday, but had given his assurance that on his return he would immediately go into the matter.

R. S. Bromhead, who appealed for less interference in business

PRICE CUTTING PROBLEM

Matter for Local Settlement

RENTER INTERFERENCE RESENTED

IN raising the question of cut prices C. P. Metcalfe said in the Leeds territory the present method of dealing with the matter was very unsatisfactory. It did not do anything more to stop the evil, and he considered it was time the matter was tackled by one of the committees, and a proper solution sought. It seemed quite the wrong thing to allow these price cuttings to occur and then to attempt to cure them.

A man who had put his prices down was in very great difficulty, as he could not put them up again, and those people who were aggrieved by the cut were angry. They wanted a preventive not a curative method.

He had seen that the K.R.S. was willing to help, and it appeared that an easy method was available, which was to refer the matter to a joint committee.

This body could draw up a rule that there must be no reduction in admission in any existing theatre without the permission of the joint committee, and that no new theatre should introduce a lower rate of admission than that which was prevailing in the district without the consent of the joint committee.

In the event of this rule being broken, the supply of films should be stopped. He would like the matter of price-cutting referred in a wide sense to a joint committee for them to bring forward a proposal to the General Council.

The Present Method

The GENERAL SECRETARY explained that a certain number of cases were referred to him, and he was able to deal with them under the instructions already given him. There was no general agreement as to what price-cutting actually was, other than in places where a man who had been charging, say, 1s. and 7d., cut to 7d. and 2d., which he got away with at the expense of everybody in the business.

Any such cases were dealt with jointly with the K.R.S., and a letter written to the offender, which method was generally effective. The points raised by Mr. Metcalfe about new kinemas had not been decided.

At the last meeting at which the subject had been discussed, the General Council had asked the branches to deal with it locally, and since then no branch had taken the responsibility of bringing a definite case of price-cutting to the notice of head office and saying they wanted it stopped.

Those who did not want to devalue would naturally complain, but it was not an easy question to deal with until it was known that a certain price was in future going to be the standard in a particular area

Whose Business?

R. S. BROMHEAD: I would like to speak against the method suggested because I think most of us would deprecate any further reference of exhibitors' problems to our renter friends. We are making a rod for our own backs, with which we shall be flogged in the future.

We have local authorities who tell us how our kinemas shall be built, what staff we shall have; we have our own resolutions saying what we shall pay, we have the Quota Act, and now a suggestion that we should be told what admission prices to charge. What is going to be left for exhibitors to decide? Surely this is not a question that can be settled by renters.

How can you say in any one neighbourhood you will not have anything below 6d. for an old kinema with a gallery and 200 steps to climb, when this is up against a super next door? Surely it should be settled by the man who is running the house, not by his fellow exhibitors, and certainly not by the renters.

Coun. WALTER SCOTT subscribed to Mr. Bromhead's statement. He did not consider they were justified in interfering with the domestic right of their members. A renter had sufficient to do to assess the prices he should charge for his films without also telling exhibitors what to charge for admission.

Theatre's Rights

A. CUNNINGHAM agreed that a theatre with 75 steps to a gallery had more right to charge 2d. than a place where they gave first-run pictures and a beautiful seat for 6d. Any man over 50 would sooner pay 6d. and knock off the 75 steps. He considered each man should manage his own house.

F. W. MORRISON said the only logical conclusion was that their sole force was moral persuasion. It was beyond the compass of any association to indicate what prices a member should charge.

Against Intervention

The PRESIDENT said the matter had been raised at nearly every monthly meeting for the past year. On the last occasion they had come to the conclusion that it could only be dealt with in the first instance locally.

If the circumstances were of such a special character that local action was impossible, then the officers would undertake to do what they could to assist in getting something done in the matter. Legally they could not deal with what a member should charge for admission.

There were some cases that nobody could justify, that did not hinge on cheap admissions for an old-fashioned gallery, but which were deliberate attempts to lower the whole scale of prices in that district.

It must be left to the branches to work out their local problems. The suggestion of bringing the renters in had been discussed at a previous meeting, when there was a strong feeling against any contact on this subject. That had been the feeling of the General Council, and they could not go against that. In any cases where head office could help they would be only too pleased to do so.

A Resolution

C. C. DAY: I think the matter is a very important one, and I give notice of motion:—

That a special committee be formed of people specially affected to consider this subject.

I know a district in London where a man has rebuilt a kinema to seat 2,000. Within half a mile is a 4,000-seater going up, while between are two other kinemas. This man has an opportunity to price-cut.

PRE-RELEASES CAUSE DISSATISFACTION

GENERAL COUNCIL UNABLE TO ASSIST SUSSEX

First Feature Difficulty

DURING the past month the General Purposes Committee has considered the following matters, a report on which was made to the General Council at the monthly meeting.

A suggestion came from the Sheffield and district branch that films receiving eight marks and less should be bookable at flat rates. The Committee does not regard this as a subject it can take up with any likelihood of achieving any practical result.

First and Second Runs

The Sussex branch reported that a film had been booked by a member as a first feature (second run), but before it was exhibited it was shown at another theatre as second feature (first run). The Committee has been asked to consider this matter with a view to a clause being inserted in the contracts to prevent such an occurrence in future, or that the exhibitor should be recompensed.

The Committee is willing to consider the inclusion of such a clause in the contract but does not see much likelihood of making any particular progress in such a matter owing to the conflicting interests of the various exhibitors which would prevent unity of demand.

Release Date Problem

The Committee was asked to consider the following resolution from the Sussex branch:

To further consider the matter of release dates generally, owing to dissatisfaction arising out of premier presentations and pre-releases, as it was found that films were exhibited in provincial theatres before the film is released in large towns and prior to the general publicity such as has appeared in the daily papers recently.

The Committee has considered this resolution on many occasions and fails to find unity amongst exhibitors, but it will give the matter its consideration in view of its importance to exhibitors.

Tax Policy

The Committee proposes to adopt the same policy in regard to Entertainments Tax as last year, *viz.*, a return to the scale which operated prior to the Emergency Budget of Lord Snowden, stressing the need for revision of the prices of admission up to and including 6d. The Committee does not think it necessary to use trailers and petition forms again this year, but members will be asked to supply particulars of comparative takings on return forms which will be sent.

Delegates are asked to urge their members to return these forms immediately they receive them after November 9. The Committee is approaching all the candidates at the various by-elections throughout the country, and is considering its Parliamentary campaign.

L. F. AND P. COMMITTEE. DEPRECIATION OF KINEMAS.

THE Legal, Finance and Parliamentary Committee presented the following report at the General Council meeting.

Your Committee has had representations made to it for a scheme to enable deaf persons to follow talking pictures. Your Committee is investigating the scheme provided it is not involved in any financial responsibility. The scheme takes the form of the preparation of pamphlets to enable deaf people to follow the plot. Your Committee is intimating the interest of the General Council to see whether such a scheme is feasible.

"Licensed Premises"

Concerning the definition of "licensed premises," under the Landland and Tenant Act, which the General Council agreed to take as a case, your committee hears that the exhibitor has effected a settlement, so the case will not proceed. The question whether kinemas are included in the description "licensed premises," remains undecided.

Your Committee is preparing a case for submission to the Board of Referees, asking for a higher rate of depreciation than 7½ per cent. to be allowed upon talking picture apparatus.

OUR USHERETTE

By J. P. DAVIS

"...AND—YOUR THEATRE HAS EX-TRAORDINARY ATMOSPHERE!"
PERSONAL APPEARANCE
ELISSA ELSIREE
IN 'LOVE STUNTS'
"HE SAID.....THEN, SHE SAID—HE! HE!—THE THEATRE'S GOT ATMOSPHERE!"
AND—SHE'S GOING TO SHOW THEM SOMETHING
"A BIT THICK, I CALL IT!"

Dorothy Sebastian and Leon Waycoff in a scene from SHIP OF WANTED MEN, which Butcher will Trade show on Friday

LIVERPOOL MAN AS VICE-PRESIDENT ?

BRANCH CHAIRMAN NOMINATED

No Renters' Intervention for Cut Price Campaign

COUN. R. HAMILTON GODFREY, chairman of the North-Western Branch of the C.E.A., has been asked to allow himself to be nominated for the position of vice-president of the C.E.A. to follow Mr. Pollard, should he, in due course, be elected to the premier position in the Association.

This proposition was made by P. M. Hanmer at Friday's meeting of the North-Western Branch of the C.E.A. held at Liverpool.

"Whilst I appreciate the motive behind the proposition," replied Coun. Hamilton Godfrey, "I do not feel I am in the position to accept nomination." He was of opinion that there never was a time in this Industry when there was a greater call for a strong and powerful Mussolini to occupy the chief position in the association's affairs than to-day. The man for the position should be a man capable of leading, with a clear conception of the goal to which he should drive, a man with an adequacy of time at his disposal, and, above all, a man on the spot. He believed that were he to allow his name to go forward, the branch would loyally support him, but he felt at the moment he must definitely refuse to accept nomination.

B. MILLER (A.B.C.) appealed to the chairman to reconsider his decision. He was associated with several branches and he was confident they would all support his nomination. In fact, he could go so far as to say they were looking forward to the North-Western branch providing a candidate for the presidency and hoped to see Coun. Godfrey one day in that position.

He agreed that a strong man was required, but did not Coun. Godfrey answer that condition? If Coun. Godfrey inferred, when he said the position should be filled by a man on the spot, that the position should be filled by a south countryman, then he most emphatically disagreed with him. The president of the association had to speak for all the branches that comprised the organisation, and some branches were excellently equipped to put forward men who could lead them successfully.

Coun. R. Hamilton Godfrey, in replying, accepted the suggestion by Mr. Miller that the matter be deferred for a month. He said he would discuss the matter with Mr. Hanmer and Mr. Miller and try to get them to see his point of view.

Catering for the Deaf

The CHAIRMAN presented a report on the last council meeting held in London, and his remarks were supplemented by those of J. R. DOVENER, who made particular reference to a proposal to be made to the renters that they should compile special synopses for supplying to stone deaf patrons. If the renters would adopt this suggestion, the synopses could be distributed to deaf people, and thus they would be enabled to follow quite clearly the story to be projected.

"Suicidal" Cut Prices

Members were aware that some feeling had been aroused by reports of cut prices of admission. This he considered to be a suicidal policy. The general secretary had expressed the opinion that prices of admission were a matter for local action; some members of the General Council, however, thought otherwise. Hence notice of motion had been given for a committee to be formed of people who were specially affected by cut prices of admission.

Renters' Support?

Whether these cut prices of admission were a matter on which exhibitors' support of renters was queried.

"Emphatically not," declared B. MILLER. He was one of those who took strong exception to inviting the renters to intervene on this matter. The question of admission prices was purely a matter of domestic policy. Whatever action was taken in the future, he hoped it would be conveyed by their delegates to the General Council that they must not involve members in asking the renters to intervene, such as by a clause in contracts stating what prices of admission shall be.

Competition

Reference was made to the Liverpool bye-laws and regulations which forbid the holding out of inducements to persons to visit kinemas. The word inducements, of course, includes competitions. It has not been possible to obtain from the local authorities a ruling as to which competitions are permissible and which are not; every case will be considered on its merits.

H.O. Model Conditions

Communications were received from the clerks to the justices of Liverpool and Birkenhead, respectively, intimating their intention to incorporate in licences certain of the Home Office model conditions.

G. DUDLEY WEST explained that he had written to the justices objecting to one of the proposed conditions, but the magistrates decided to adhere to their decision. The clause to which exception was taken was that dealing with poster matter.

It was agreed that R. K. MILNE should make a collective application on behalf of Birkenhead licensees for the renewal of Birkenhead licences, and also seek permission for Christmas Day opening.

Local Film Societies

Coun. W. C. SCOTT mentioned that the Merseyside Film Institute Society was now functioning, and in his opinion the closer exhibitors were linked up with these people the better.

He suggested the desirability of the C.E.A. having a representative of the branch on the society's committee.

The chairman remarked that the Film Institute had received the blessing of the Home Office and the sanction of the Consultative Committee. The avowed object was the exhibition of better films.

Some confusion appeared to exist—according to the remarks made in the discussion—in the minds of some members as to the connection, if any, between the Merseyside Film Institute Society and the Film Institute. The view was strongly put forward that information should be obtained to indicate the precise position.

After J. R. DOVENER had suggested the secretary should write to the local Film Institute Society to inquire if they would accept a representative of the Trade to serve on the committee, B. MILLER urged more cautious procedure. This, he said, was the first time he had heard of the Film Institute being tied up with local branches.

"I think we have sufficient busy-bodies interfering with our business, and, before we start giving them encouragement, we should know just where we stand," said Mr. Miller." Immediately we send someone to attend these meetings, if we do, other societies might come along and make claims on our attentions."

He moved a resolution deferring consideration of the matter until they had more information, because, he said, "we do not want to encourage these local societies to interfere with our business." This resolution was seconded.

"From the circulars I have received and from conversations which I have had," said Coun. SCOTT, "I am of opinion that the Merseyside Society is working under the ægis of the central body in London. Their propaganda is on almost the same lines.

"The people in the society are gentlemen who do not understand the problems of our business, and, in their ignorance, might do a great deal of harm. I think we should ask the General Council how far we would be permitted to link up with this body."

The CHAIRMAN, making particular reference to the Film Institute, said the General Council considered it to be wiser to have representation on the committee than to allow them to continue their activities uninformed by Trade opinion and without restraint. It was the unanimous decision to have a representative on the Film Institute Council so that the point of view of exhibitors could be put forward and their interests protected.

Cold Water

J. M. CANNON (G.B.) felt that if active support was not given to bodies, such as the one mentioned, they would soon cease to function. He had received a letter asking for a list of the films to be shown at theatres with which he was connected, and he had declined to give the information. He was of the opinion that the Merseyside Film Institute was purely a local affair, and unless it got support from the Trade, it would not function very long.

Wales and Cut Prices

FRAUDULENT RETURNS MAY LEAD TO STRAIGHT RENTALS

Unfair Barring Clauses

CUT prices of admission was one of several interesting matters discussed at the monthly meeting of the South Wales and Monmouthshire branch of the C.E.A. at the Park Hall, Cardiff, on Friday last, when Archie Jones (Cwmcarn), presided over a fairly good attendance

The question of the 2d. matinée was raised on a complaint from a Monmouthshire exhibitor, and the general opinion was that it ought to be stopped.

W. BERRIMAN (Pontypridd): They should all be stopped, but how?

R. DOONER (Maesteg): I quite agree that 2d. is ridiculous, but it is a difficult matter to deal with. The best way out, I think, would be to appoint a deputation to wait upon the persons concerned.

The branch decided to adopt this course.

Attention was drawn by W. BERRIMAN to the fact that notice had been given to discuss cut prices at the next General Council. In view of that, would it not be well to have the views of the branch before that time?

The CHAIRMAN explained that the particular cases that had arisen were in Leeds and the surrounding district. The Leeds representative mentioned that cases had been taken to the joint committee and dealt with successfully by the help of the renters.

H. VICTOR DAVIES: The best way of dealing with these cases is by moral suasion. I do not know what can be done, otherwise. Still, it will be discussed next month.

S. ATTWOOD: I hope you won't allow the renters to dictate our prices.

H. VICTOR DAVIES: I don't think the Council would consider asking them to come in until every other effort had been exhausted.

The SECRETARY: An individual exhibitor who cannot get the C.E.A. to do it can take similar steps to one some time ago in Cardiff, where a renter was asked to interfere and the cutting of prices ended.

Our Benevolent Fund

Attention was drawn by the secretary (W. J. FOOKS) to the campaign on behalf of the Trade Benevolent Fund. The calls on the Fund, he said, were many and varied. It was intended to hold a big Christmas Draw, and it was hoped that every member of the Trade would assist in the disposal of tickets which could be obtained on application.

The Tax

Proceedings at the last General Council meeting were reported upon by R. DOONER and H. VICTOR DAVIS. The latter, referring to the new Entertainment Tax to be launched shortly, explained that members would be asked to prepare reports of the year's trading, similar to those of the previous year, and these should be sent direct to the auditors.

He thought this would be rather important in view of the bad business done in the past summer, and they would be able to show an even better case for the removal of the Tax.

A. S. WATERS (Newport): Is there going to be a series of films in connection with the Entertainment Tax campaign, because, if so, I was going to suggest they should be in a more serious mood. I think the public treated them on the jocular side last time.

W. BERRIMAN: No, no trailers this time.

The CHAIRMAN said the delegates were urged to get members to return the forms immediately after they had received them.

The Rental Limit

On the question of film rentals, H. VICTOR DAVIS explained that there was a suggested scheme going to be discussed between some of the officials and the renters with regard to theatres in the category next to small exhibitors. They would hear more about it later on.

S. ATTWOOD (Newbridge): Has there been any case where renters would not give the 25 per cent.?

H. VICTOR DAVIS: It appears that there are some who don't put in their big films at that price.

F. J. PHILLIPS (Brynmawr): Some firms don't put them in at all—a number of them.

J. E. SPRAGUE (Pontypridd): Some of them frankly admit that they don't want small halls.

S. ATTWOOD: It is simply ridiculous.

Fraudulent Returns

H. VICTOR DAVIS said the legal and Finance Committee felt they ought to know something about the Joint Investigation Committee, which consisted of so many renters and so many exhibitors. They found from the list given them that there was a very large number of people who had been caught in their attempts to cheat the renter after signing the contract.

Whenever these cases of fraud had been discovered they declined to do any more business with the person or persons concerned until the result that in some cases people had had to sell their theatres and get out.

In order to prevent these frauds, a scheme was being considered for charging straight prices, which would put them on an entirely different basis. The question, however, might then arise as to whether this would be worse than percentage.

He emphasised that those on the exhibiting side who were representing the General Council on this matter were in full accord with the renters in their desire to put down the fraud that had been going by way of false returns, and added:—

They think that if men have to defraud they are no credit to the association, and they will not under any circumstances support a man in his attempt to evade the penalties the renters are able to inflict upon him.

Barring Clauses

S. ATTWOOD brought up the matter of bars, and gave instances of unfairness concerning his own houses.

H. VICTOR DAVIS said he considered it was very serious for Mr. Attwood to be pushed back so far. As a matter of general interest, he thought there ought to be some limit from the release date in which a bar should operate and beyond which it should not operate.

It might be advisable for the branch to send a resolution up to the General Council suggesting the period limit, too. They knew what would be right, but would find out what was practicable. The Council should immediately take into consideration the matter of barring, and they might make a suggestion that a first-run bar should not operate more than eight weeks beyond the release date.

A. S. WATERS: I suggest a mileage bar instead of a theatre bar.

S. ATTWOOD having expressed the view that the time had arrived for the Council to take up the subject of period booking, R. DOONER replied that the matter had already been dealt with. "If," he added, "anyone can report and bring evidence proceedings will be taken."

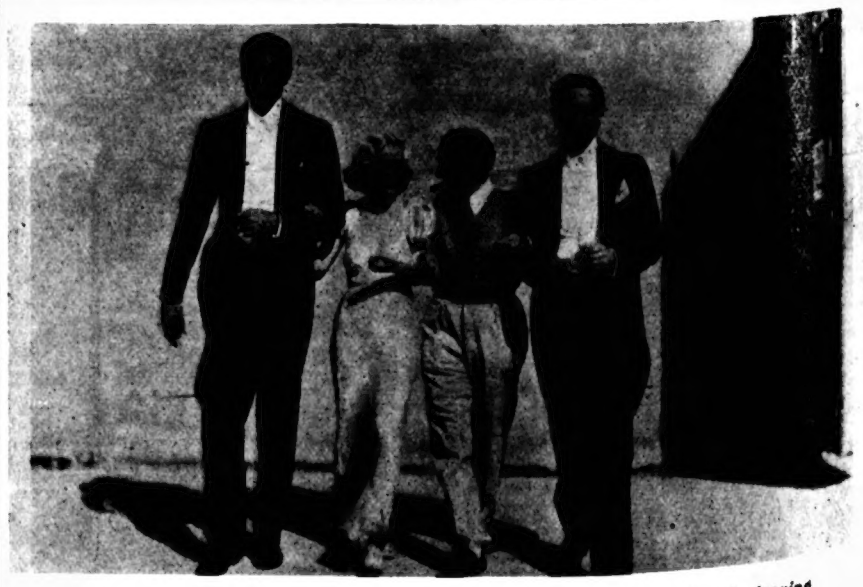
Regulations Revised at Birmingham

Revisions of the regulations governing kinemas and other places of entertainment in Birmingham will be submitted for approval at a meeting of the city justices on October 23.

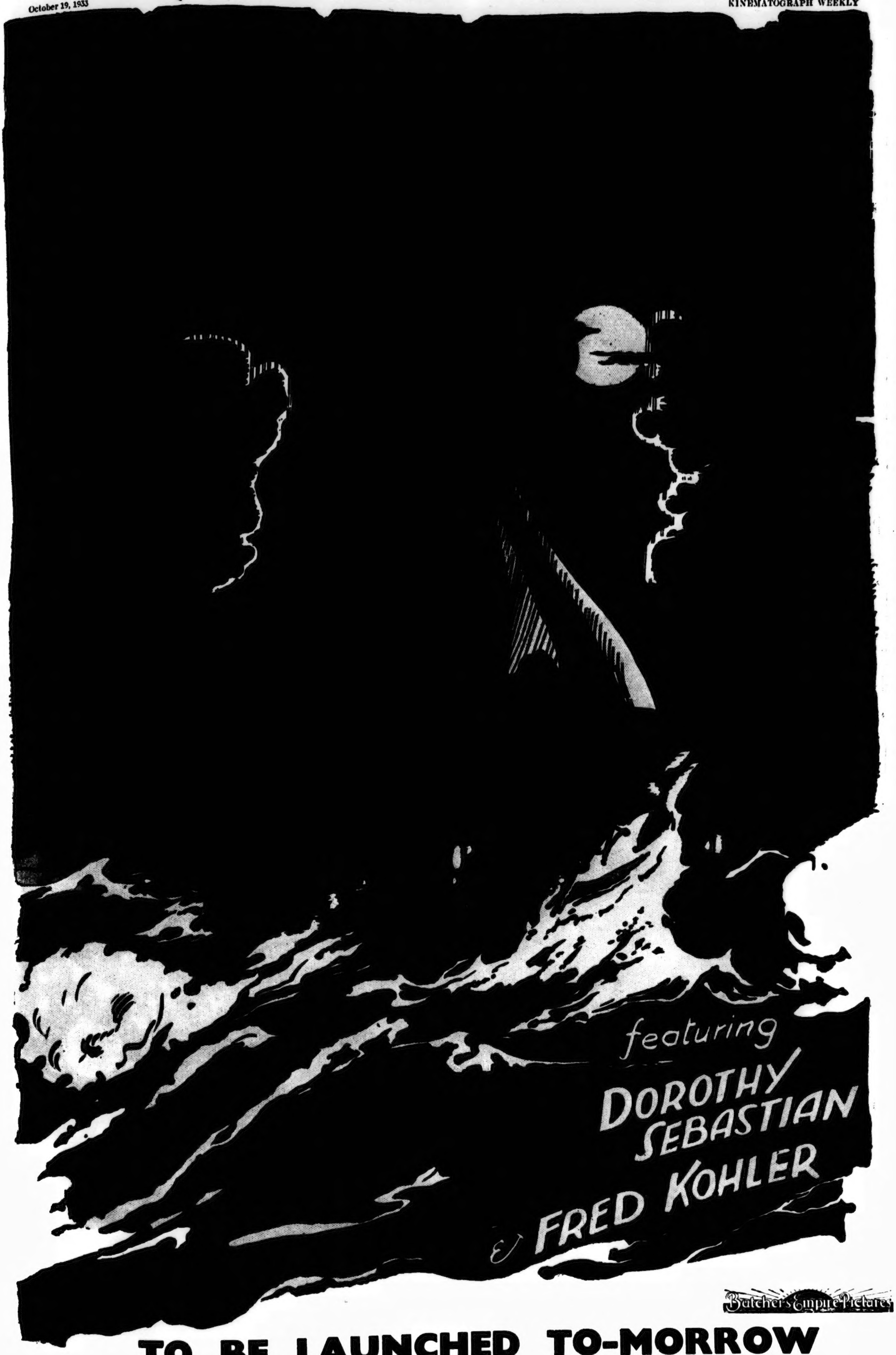
The alterations, in the main, further safeguard the interests of the public. In regard to category announcements on posters and in advertisements, the Public Entertainments Committee recommends the adoption of the regulations contained in the Home Office circular issued last March.

As an additional precaution against fire occurring from a match or cigarette being accidentally dropped, the regulations provide that drapings used in the auditorium should be so hung as to prevent trailing on the floor.

A new clause provides that the roof space and the generator, switch, battery, resistance, and similar rooms shall not be used for general storage purposes.



Gary Cooper, Mirian Hopkins, director Ernst Lubitsch and Fredric March, leaving THE DESIGN FOR A LIVING set, the Noel Coward drama (Paramount)



TO BE LAUNCHED TO-MORROW

at the PHOENIX THEATRE

3 P.M.

Butcher's Film Service Ltd.
P. W. BAKER, MANAGING DIRECTOR
175, WARDOUR STREET, LONDON, W.1.

TRADE SHOW PRESENTATION

LONDON HIPPODROME,

TUESDAY, OCT. 24,

at 3 p.m.

OVERWORKED KINEMA EMPLOYEES

NORTH-WESTERN C.E.A. REFUTES CHARGES

LETTERS have been appearing in the Liverpool newspapers alleging that exceptionally long hours are being worked by kinema employees and suggesting that it is time the matter received attention.

At Friday's meeting of the North-Western branch of the C.E.A., J. R. DOVENER mentioned that one letter pointed out that the kinema Industry did not come within the Factory Act regulations. Another letter stated that as the licensing sessions were about to be held, this was an opportune time to give the matter attention. He wanted to know if these letters could not be replied to, as they contained so many erroneous statements. His suggestion was that a statement should be issued to the Press denying the accusations.

B. MILLER: I do not think any good can result from engaging in newspaper controversy on this matter. After all, questions of domestic policy are involved.

Mr. DOVENER: I think we might issue a statement to the effect that if there are any complaints dealing with hours of work and general conditions of employment, they should be communicated to the secretary and we shall investigate them.

W. C. SCOTT said he objected to these sweeping indictments on the Industry as a whole. He was of the opinion that a repudiation coming from the branch would be helpful. Statements that appeared in some of the letters were a libel on the Industry.

On the proposition of Mr. MILLER, seconded by Mr. RUTHERFORD, it was decided that no notice be taken of these insinuations against the Industry.

Subsequently, Mr. DOVENER moved a resolution that in the event of any further letters appearing in the Press dealing with labour conditions, the matter be considered by the committee or a special meeting of the branch and suitably replied to.

Finally it was decided to send out a letter to members advising them not to reply to any letters appearing in the newspapers on the subject of labour conditions in kinemas. Should any further letters on the subject, however, be printed, a meeting of the branch will be held to consider what action should be taken.

GUILDFORD SITE TOO SMALL

A Birmingham syndicate who approached the Guildford and District Co-operative Society, owners of the Theatre Royal, with a view to their granting a lease of the site for the erection of a super kinema thereon, have been advised by their architects that it is not large enough for the purpose. The architects state that the site is only 50 ft. wide, and unless more land could be offered for widening purposes it was not possible to build a kinema capable of holding 2,000 people. The adjoining property is the Borough Hall—also recently acquired by the Co-operative Society—so that more land is not available.

R. C. Jennings, of Guildford, through whom the syndicate got in touch with the society, has informed the society's secretary, C. Moore, of the architects' report, so that negotiations for acquiring the theatre site must be considered to have fallen through. Mr. Jennings says, however, that the Birmingham syndicate are still anxious to secure a suitable site in Guildford, and is open to consider offers.

DONCASTER WORRIED

New Houses and Increased Competition

The erection of two new super kinemas was started at Doncaster last week. Each of these will have a seating capacity for 2,500, and Doncaster exhibitors are gravely alarmed as to what is going to happen when these are opened.

A number of kinemas in the outlying colliery villages and the conversion of Arcadia from a vaudeville theatre to a kinema have already increased competition, and it is not surprising if another addition of 2,400 seats is creating concern. Already there is some talk about modernising some of the other halls.

TWO STERLING SHOWS

"Loyalties" in Brum

E. H. Jacoby, the Birmingham manager of Sterling, announces that their production "Going Gay" will shortly be followed by "For the Love of You." He is also Trade showing at the Scala Theatre on Friday next their American production, "The Important Witness."

Rudolph Solomon, of A.B.F.D., announced that "Loyalties," which is released at the Scala, Birmingham, during the present week, has been exceptionally heavily booked in the Midland area.

LIVERPOOL OUTING

Members of the staff of the Olympia Kinema (A.B.C.), Liverpool, held their second picnic this season on Sunday (October 15), when a party of forty persons travelled to Blackpool to view the illuminations. The outing was organised by J. C. Kennelly, the manager, and his assistant, G. Watson.

DOUGLAS ABBEY

PARAMOUNT'S LONDON BRANCH MANAGER

DOUGLAS ABBEY APPOINTED

IT is officially announced that Douglas Abbey has been appointed London branch manager of the Paramount Film Service, Ltd., and takes over his new duties at once.

Mr. Abbey, who has been with Paramount for nearly twelve years, has been the recipient of numerous congratulations from his friends in the Trade.

TWO TICKETS FOR PRICE OF ONE

Keen Bradford Competition

Two new methods of competition with Bradford kinemas have made their appearance in the city. A system of two tickets for the price of one has been introduced at the Prince's Theatre on Monday nights, and at the Alhambra Theatre this week (beginning October 16) every adult paying the ordinary price of admission at the door is entitled to bring one child under 12 years old free to all performances, except on the Saturday This is during a special week of variety.

A new Italian production company has been established in Rome, bearing the title Societa Anonima Produzione Cinematografica Italiana. At its head is Pietro Mascagni.

From the Editor's Letter Bag

Why Censorship Should Be Abolished

Edward Cheshire Gives Further Proof to his Argument

A REPLY TO KENNETH B. SHOWLER

THE amount of nonsense discoursed about constructive and destructive criticism is appalling, and shows how readily certain minds are prone to absorb meaningless claptrap phrases echoed by thoughtless people with little capacity for abstract reasoning.

When we analyse and dissect ideas and problems and expose their fallacies, at the same time we are improving and clearing the intellectual outlook. When the mind is dulled and fogged by obscurities, their removal opens the path for a rational process of thought which is constructive action.

Mr. Showler's contribution in last week's *Kine. Weekly* makes it quite obvious that he has read my article to little purpose, for he definitely does not understand my attitude in relation to the subject under discussion.

When a man admits a disposition to annoy other people, it is vain for him to pose as a serious disputant. He may not know that earnest thinkers argue to convince.

It is not true that the censor's certificate is a guarantee to the public of good taste and represents the picture as a standard of decency. I have already given reasons to the contrary.

Sanctioning debased heroics and condemning horrific subjects proves at once that such decisions are the product of an inartistic constitutional squint. Moreover, questions of taste and decency are largely matters of opinion, and this healthy diversity of taste counteracts the lethargy of ignorance in which many people are contented to repose by conformity and fixity to censorship.

To assert that "if we were not safeguarded by a censor we would be beset by a horde of busybodies, of watch committees, chief constables, welfare workers, etc., compels one to remark unfavourably on the observation of the critic. Everybody knows that we are beleaguered and surrounded by these canting humbugs already, despite the censor, so where is the safeguard?

As some evidence that many of the public spurn all notions of confidence in fanciful "happy medium of a censor," in discussing with one of the secretaries of the Merseyside Educational Film Society lately, in our local Press, it was stated that their members ridiculed the value of the importance of the C.E.A. censorship. So the imagined public belief in this silly superstition is not what you think it is. Again, the showman who does not know the sentiments of his "mixed audience" infinitely better than the censors, in my opinion, wants cashiering and promoting to that board.

And now we come to an admirable ferment of ratiocination: "The kinema of to-day is a family institution?" And was this the reason which prompted you to destroy parental authority in denying the parent the right to decide which picture he would send his child to see? A nice discordant family institution you have made of it.

Imagine the knowledge prevailing in a family that the father was such a noodle that he had not the brains to determine so elementary a desire, but must wait for a very questionable censorship to tell him. It makes one blush at the unbounded degredation of the kinema Trade to argue such rubbish.

Finally, Mr. Showler postulates his gratuitous contribution to what he connotes as "constructive" ideas, and tells us he would pass all but "certain" films "not allowing youths of sixteen and under to see them." To bar intelligent youths of both sexes for the sake of the weaklings is stupid administrative folly. Youths who have the discrimination and cricital faculty claim the right to use them.

To prevent the youth from exercising his judgment and experience is one of the ways to preserve his ignorance, which is not innocence. It is incumbent on the parent to elucidate the problems of human emotions and social relationship to their children.

If children are so young as to be emotionally passive, they will only pay attention to the entertainment side of social films. And whenever Secretaries of State, magistrates, chief constables, or other locusts of the community interfere and meddle in matters like the foregoing, their action becomes a piece of insolent impertinence. To one who cannot perceive the inconsistency between accusing me of "dictating to our patrons as to what they should or should not see and hear," with my proposal to "totally abolish censorship," it is quite plain, whatever his abilities as a showman are, he is certainly proof against argument.

—Yours faithfully,

EDWARD CHESHIRE.

REMEMBER YOUR OWN TRADE FUND

Helping the Distressed

During the winter a very large number of charitable organisations enlist the assistance of exhibitors for the raising of funds. Money thus contributed by the Industry to such charities, apart from Sunday opening, must reach an enormous amount during the year.

Whenever these requests are made, the exhibitor is asked to remember our own Benevolent Fund, and to stipulate that a percentage resultant upon such assistance must go to help the needy of his own industry.

The present year is proving one of exceptional difficulty. The shortage in income for this year has well been stressed, and all those to whom the foregoing might apply would do well to remember that "charity begins at home."

As a personal contribution in which all film men may participate, the secretary of the C.T.B.F. says:—

It is probable that many members of the Trade have recently purchased, or are contemplating purchasing, a new overcoat, or a new suit.

Many of the Fund beneficiaries are in need of clothing, and if it is possible for any of your readers to send me their old overcoat, or suit, I can find a home for it in a quarter where it is very urgently needed.

I would ask any supporters who respond to this letter, to advise me by letter as to what they are sending, giving me their measurements, and to pay carriage on the parcel addressed to this office.

This will save considerable time and trouble at my office.

R. C. O. VIVEASH.
52, Shaftesbury Avenue, W.1.

Continued from page 3

CINECOLOUR DEMONSTRATION

Daponte on its Commercial Possibilities

on the film, and two half-size images are produced, occupying a single frame of the film, the images being not the right way up, but sideways; the actual dimensions of each image are .615 in. by .39 in., which it will be seen makes the picture shape rather more than the 4-to-3 ratio.

Since the two images are exposed simultaneously in the camera, movement fringing is altogether impossible. The negative is processed and printed absolutely in normal fashion, and on standard plant—the films demonstrated had, in fact, been processed on automatic plant, and the laboratory staff were unaware that they were handling anything but standard output.

A Black and White Picture

The positive is not coloured in any way, but is merely a monochromatic replica of the negative, with its small vertical pictures, two to a frame, and the usual sound track, the various colours being represented by various densities in the two images. Note that by this method it is absolutely impossible for the quality of sound to be in any way affected, as is so possible with any system using coloured positive or two emulsions.

The picture is coloured by red and green filters inserted into the lens system on the projector; these colours are thus fixed, and cannot vary as may be the case where colours have to be procured from dye-baths. The two filters are arranged side by side, and each corresponds to one of the vertical pictures on the film.

The image then passes through the lens and prism, and is converted into a single image right way up on the screen. Adjustment of the prisms for parallax, necessitated by different throws, is provided, the adjustments once set being sealed.

Results on the Screen

The results on the screen showed none of the harshness of the subtractive processes. Numerous shades of red and green, from the most brilliant to the softest, were very well rendered in the majority of shots, although in one scene grass appeared a dirty blue-green. Most blues were good, flesh tints were perfect, but studio make-up is definitely wrong.

Pure whites are obtainable, but few yellows were seen, although Mr. Daponte explained that the sets had been lighted with mixed lighting—arcs and incandescents—and that proper incandescent lighting would immediately restore the yellows. The only colour missing was mauve or violet, which, although possible, is naturally very elusive with any two-colour system.

The chief point was, however, that the colouring throughout was so pleasing that unless one deliberately looked for the missing shades, their absence was not noticeable. Some most exacting shots from the point of view of rapid movement—high-speed dancers taken in close-up, wearing brightly coloured dresses—showed no trace whatever of fringing. Needless to add, there was no trace either of those faults of other additive systems, flicker and colour pulsation.

A Weak Background

The commercial possibilities of the system are shown by the fact that the greater part of the two reels shown me were taken at the Pathé Joinville studios, with ordinary studio lighting, and on standard Kodak or Ilford panchromatic stock, by cameramen with absolutely no experience of colour. They were processed in exactly the same way as black-and-white subjects.

The films were shown on a Cinechrome projector, which, with all due respect to its makers, was not in the best mechanical condition. The only peculiarity one noticed was that a vertical scratch on the film naturally appeared horizontal on the screen.

Parisian Reaction to Colours

The reaction of Paris audiences to colour was shown by the fact that when the film from which these shots were taken was shown for three weeks at the Marignan Kinema, Paris, the takings reached unprecedented figures.

Mr. Daponte has as yet no plans for the commercialisation of the system. As evidence of its commercial possibilities, he mentioned that a Vinten camera, fitted with the special prism and lens, was obtainable at about the same figure as an American camera without the attachment. The cost of negative and prints is, of course, identical with the cost of black-and-white films. It is suggested that the projector attachment should be supplied on hire, at figures within the reach of the smallest exhibitor.

CAMEOS OF LIFE

Trenker Tells His Story

Luis Trenker, the star of "The Doomed Battalion," has gathered together between the two covers a series of chapters out of his own life, and each one has its peculiar atmosphere

There is a studied simplicity, which the translator has emphasised in the stories of boyhood in the Tyrol, but the manner "grows up" as the author proceeds to tell of the war in which he took part up in the nigh Alps, and to tell the story of filming in the Arctic, the Alps and Hollywood.

The chapters dealing with the American film centre are vivid and incisive in their observation. Carl Laemmle playing cards or roulette till early morning; Wallace Beery, "the most natural representative of the present in U.S.A.," losing money in the Casino and not turning a hair; Louis B. Mayer, "with thin nose like a hawk's beak, and the keen bright eyes of a young man," dancing; Thalberg, said to be "a great and passionate gambler," chatting with a pretty woman.

There is, too, an outspoken criticism of some American forms of entertainment and of America's inebriety.

"Brothers of the Snow." By Luis Trenker. 247 pages and illustrations. Routledge. 10s. 6d. net.

"KING KONG" Extended Concurrent Run

"King Kong," Radio's production of Edgar Wallace's masterpiece, is having a double run at Northampton, where it is being simultaneously shown at the Picturedrome and the Cinema de Luxe. It is announced that the film has been retained for an extended run at the former house.

D

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Broadway Singer (Paramount)—American.	68 min. (A)	Claudette Colbert, Ricardo Cortez, David Manners.	Conventional mother-love melodrama in an up-to-date setting. Sentiments hackneyed, but characterisation good and production excellent.	**Fair average popular booking, with star values. Unsuitable for children.**
Bureau of Missing Persons (First National)—American.	74 min. (A)	Bette Davis, Lewis Stone, Pat O'Brien.	Arresting drama with novel theme. Strong situations, crisp comedy, and excellent characterisation, assure universal success.	**Very good general booking. Hardly suitable for children.**
***Channel Crossing** (Gaumont-British Dis.)—British.	68 min. (A)	Matheson Lang, Constance Cummings, Anthony Bushell.	Triangle drama of unusual character, worked out on board a Channel steamer. Story thin, but atmosphere authentic and interesting, and by-play bright, and at times dramatic.	**Average popular booking, one which complies with quota requirements. Hardly suitable for children.**
Ladies Must Love (Universal)—American.	70 min. (A)	June Knight, Neil Hamilton, Dorothy Burgess.	Straightforward romantic comedy, with a familiar but popular gold-digger theme. Sound work by new star, crisp humour and good staging.	**Good light booking for the masses. Hardly suitable for children.**
Laughter in the Air (Universal)—American.	62 min. (A)	Donna Damerel, Eddie Foy, jun., Ted Healey.	Unpretentious backstage drama, loose in construction, but not without talent. Story naive, but humour good.	**Adequate supporting offering for popular and industrial halls. Juvenile appeal slight.**
My Weakness (Fox)—American.	73 min. (U)	Lilian Harvey, Lew Ayres, Charles Butterworth.	Spirited romantic comedy, a captivating cocktail of lingerie, romance, melody and wit. Excellent team work, and scintillating presentation.	**Capital general booking. Sound proposition for children.**
Power and Glory (Fox)—American.	73 min. (A)	Spencer Tracey, Colleen Moore, Ralph Morgan.	Biographical drama, strong in feminine and general appeal, and backed up by truth. Exceedingly clever individual characterisation and resourceful and imaginative treatment, the novelty angles of which are the film's most powerful attributes.	**Excellent booking for adult audiences. Definitely unsuitable to, and above the heads of, juveniles.**
S.O.S. Iceberg (Universal)—American.	73 min. (A)	Rod La Rocque, Leni Riefenstahl, Gibson Gowland.	Spectacular drama, weak in story values, but strong in nature interest. Authentic atmosphere, memorable thrills, ambitious conception and brilliant photography.	**Unusual booking for high-class and family halls. Strong exploitation angles.**
To the Last Man (Paramount)—American.	70 min. (A)	Randolph Scott, Esther Ralston, Jack La Rue.	Powerful Zane Grey Western, with strong cast, brisk action, and authentic atmosphere. Plenty of thrills and popular love interest.	**Good outdoor entertainment for all classes, including children.**

* A British Picture.

REVIEWS FOR SHOWMEN

S.O.S. Iceberg

Universal. American (A). Directed by Tay Garnett. Featuring Rod la Rocque, Leni Riefenstahl and Gibson Gowland. 6,939 *feet. Release date not fixed.*

SPECTACULAR drama, a simple, straightforward story of man's conquest over nature, staged amidst the Arctic wastes of Greenland. The phenomenon of nature represented by the seasonal breaking up of icebergs, and the fortunate escape of the survivors of an expedition, are memorably depicted, and many of the scenes are awe-inspiring and bear the stamp of authenticity, but the actual theme, sandwiched between the grim, natural settings, is by no means strong enough to carry the weight of the brilliant spectacle or compensate for the lack of essential heart and emotional interests.

Still, although perfect balance is not achieved, the film remains a fine and inspiring achievement, and contains angles which, suitably exploited, can easily be turned to good box-office account in high-class and family halls.

Story.—A band of five men made up of Carl Lawrence, leader of the expedition, Brand, Matushek, Fritz Kuemmel, and John Dragan, set sail for Greenland in search of data believed to have been left behind by the ill-fated Wegener expedition. They fail to keep to schedule and arrive in sight of the goal just as the weather is breaking.

Lawrence decides to push on, risking the danger of breaking icebergs, and secretly leaves his companions rather than risk their lives. They, however, pursue him, and find him injured and starving on an ice floe. Brand sends out an S.O.S., and Mrs. Lawrence flies to their rescue, only to crash on landing.

Her presence adds to their troubles, and following this Dragan and Kuemmel quarrel and a fight leads to the death of the latter. Brand then goes on a lone search for an Eskimo village, and meets a German rescue 'plane, the pilot of which helps him to lead an Eskimo relief party, which finds Lawrence and Mrs. Lawrence safe, but Dragan amongst the casualties.

Acting.—Rod la Rocque is sound as Lawrence, Leni Riefenstahl is adequate as Mrs. Lawrence, Gibson Gowland draws convincing character as the cowardly Dragan, while Sepp Rist, Dr. Max Holsboer, Walter Riml, and Ernst Udet bring strength to the supporting rôles.

Production.—The purpose of the expedition is not sufficiently well stressed for it to gain dramatic importance, and the ease with which 'planes fly to the rescue of the stranded men rather detracts from the hazards of their work. These fundamental weaknesses magnify the naivete of the story, and cause it to suffer in contrast with the spectacular and authentic nature drama against which it attempts to draw a parallel. It is as a nature spectacle that the picture scores, and this department is so intelligently treated that it deserves every success.

Settings and Photography.—The Arctic scenes, which represent a veritable fairyland charged with death, are photographed from amazing angles, while the breaking up of the icebergs provides natural thrills, unequalled in fiction. The race of Eskimos to the rescue in their canoes is staged with good showmanship and colours the ending.

Points of Appeal.—Unusual subject, strong nature interest, brilliant technical work, adequate characterisation, and awe inspiring and unforgettable spectacle.

Bureau of Missing Persons

First National. American (A). Directed by Roy del Ruth. Featuring Bette Davis, Lewis Stone and Pat O'Brien. 6,608 *feet. Released February 26, 1934.*

THE activities of a little-known branch of the American police force, the department confined to the tracing of missing persons, furnish this drama with its novel and arresting theme. Many sub-plots shoot out from the main stem, and the humour and humanity cleverly worked into the cameos give the excellent popular entertainment colour and purpose.

All the types are well drawn; in fact, it is the skilful characterisation, dexterous treatment and flawless atmosphere that put the hall-mark on the picture and force it into the front rank. Very good general booking.

Story.—Butch Saunders, a hard-boiled detective, tied to Belle, a gold-digging wife, is transferred to the Bureau of Missing Persons, a branch which calls for tact rather than action. Under the guiding hand of Captain Webb he soon accustoms himself to his work, and falls in love with Norma, who is seeking information concerning her missing husband.

Disillusionment comes when he finds that the husband is a myth and that Norma is wanted for murder, but he accepts her protestations of innocence and, after much excitement, proves her fantastic story to be correct. Following this, chance leads to the discovery that Belle is a bigamist, and this leaves Butch free to marry Norma.

Acting.—Pat O'Brien draws robust character as Butch and storms through the picture with fascinating virility. Bette Davis plays her part cleverly as the provocative and unhappy Norma, Lewis Stone makes a dignified and human Webb, and capital supporting studies are contributed by Glenda Farrell, Allen Jenkins, Ruth Donnelly and Hugh Herbert.

Production.—Rich comedy, strong drama and tender sentiment lie behind the histories of missing people, around which the unusual entertainment is woven, and each minor plot cleverly blends into a fascinating and arresting whole through the dexterity of the treatment.

All the players measure up to their work, and the soundness of the principals is equalled by the competency and resourcefulness of the supporting players. The characteristic all-round American efficiency of the production, its superb showmanship, and novelty angles mark it out as a capital popular attraction.

Settings and Photography.—The departmental detail, interiors and exteriors, have all the appearance of authenticity and blend into excellent atmosphere. Lighting and photography are very good.

Points of Appeal.—Arresting title, novel subject, good drama, appealing sentiment, neat comedy twists, excellent characterisation, and resourceful treatment.

Laughter in the Air

Universal. American (A). Directed by Al Boasberg. Featuring Donna Damerel, Eddie Foy and Ted Healey. 5,609 *feet. Release date not fixed.*

AN unpretentious backstage comedy-drama which has been clumsily cut, but in spite of its ragged construction and weak incompleted ending, is not without some popular entertainment. It is the players, most of whom are comparatively unknown, who make the most of the slender material and, by their team work and versatility, enable the picture to qualify for the second-feature category. Fair average booking for industrial and popular halls.

Story.—When the Grady theatrical troupe goes broke, Myrt, the leading lady, decides to take over the show on a co-operative basis. She persuades Jackson, an old friend, to put up the money, and signs on Eddie Hanley, a comedian, to shake up the production. Eddie is in love with Marge Spear, whose mother runs a theatrical boarding house, and he persuades Myrt to give her a big part. Trouble, however, comes when Jackson pursues Marge, but he is eventually put in his place, and Marge's mother provides the necessary money to enable them to carry on.

Acting.—Donna Damerel and Eddie Foy, Junr., have poor personalities and very little voice, but their clever dancing atones for a lot. It is Howard, Fine and Howard, an original comedy team, however, who keep the entertainment alive with their fooling.

Production.—This film gives a more intimate insight into backstage life than many ambitious productions, and contains more talent, but unfortunately the story and direction let the material down. Lack of cohesion and poor editing result in many dull patches, and only the cleverness of the dancers and the resourcefulness of the comedians save the film and enable it to provide moderate light entertainment.

Settings and Photography.—The domestic and backstage detail is quite good, but the actual show scenes lack pep, and appear to have been borrowed from more ambitious productions. Lighting and photography are fairly good.

Points of Appeal.—Popular subject, bright comedy, simple sentiment, and good atmosphere.

Ladies Must Love

Universal. American (A). Directed by E. A. Dupont. Featuring June Knight, Neil Hamilton and Dorothy Burgess. 6,300 *feet. Release date not fixed.*

BRIGHT romantic comedy with music, a picture which successfully skates over thin ice and presents a new and gay angle on the gold-digger theme. The producer has discarded subtlety and depends on bright tunes, good team work, and effective camera artistry to build up breezy plot and turn its crisp, suggestive situations into lively, innocuous popular entertainment.

June Knight, a newcomer to the screen, displays versatility in the lead, and her promising performance helps to carry the show. Good light booking for the masses.

Story.—Jeannie a cabaret entertainer, attracts Bill, a young man about town, but loses sight of him when her show closes down. Her three friends, Dot, Peggy and Sally Lou, with whom she lives, draw up a pact whereby each will share with the others the proceeds of their gold digging.

Jeannie and Bill meet again, but just as their friendship is about to ripen into romance the contract comes into Bill's hands and causes an estrangement. Friction then follows in the gold-diggers' camp and they separate, but they all come together in a new show. An accidental meeting with Bill then enables misunderstanding to be swept away, and he and Jeannie decide to run in double harness.

Acting.—There is nothing æsthetic about June Knight, but she is a vital and volatile type, and is both talented and versatile. Sally O'Neill, Mary Carlisle and Dorothy Burgess complete the quartette of gold-diggers, and are vernacular, attractive and true to type, while Neil Hamilton is likeable and polished as Bill.

Production.—The romantic theme threads its way lightly through the picture, holding it together, and its sentiments are delightfully emphasised by pleasing music. The activities of the gold-diggers provide ample and lively by-play, while the tuneful song numbers and good camera work add to the gaiety of the atmosphere without retarding the pace of the development.

Although the nature of the fun is a trifle suggestive, the free-and-easy manner with which it is presented and dispensed by the star and support disarms criticism on this score.

Settings and Photography.—The cabaret scenes have melody and rhythm, the apartment interiors are lavish and make a good field for fooling, and the technical work is polished.

Points of Appeal.—Broad gaiety of the entertainment, good characterisation, daring situations, popular love interest, and bright staging and tunes.

Broadway Singer

Paramount. American (A). Directed by Alexander Hall and George Somnes. Featuring Claudette Colbert, Ricardo Cortez and David Manners. 6,120 *feet. Released March 26, 1934.*

THIS mother-love melodrama is up to date in atmosphere and exploitation and is lavishly staged, but the actual theme is old-fashioned and unconvincing. Sentiment and sophistication, like oil and water, do not mix, and Claudette Colbert, good and versatile as she is, is not the type to perform the miracle.

The picture's appeal, addressed mainly to the masses, lies in its naïve emotionalism and the variety and the extravagance of the backgrounds. Fair average popular booking, with good expoitation angles in its title and cast.

Story.—A chorus girl, deserted by her wealthy young lover, is forced through poverty to renounce all rights to her child in order to get it placed in a convent. In the process of time she achieves fame as a cabaret singer, and is taken under the wing of a radio impresario, who ties her up with a big company.

She deputises during the children's hour, and is an instantaneous success. She then tries to get in touch with her child through the radio, but fails. Her lover, however, who had been called away abroad unexpectedly, returns, and wins her forgiveness, finding their offspring by methods unexplained.

Acting.—Claudette Colbert covers a hectic journey from the maternity home to fame, with as much conviction as possible, and strives hard to register mother-love emotion, but the sentiments are forced. Ricardo Cortez and David Manners are in support, and both make the most of the material at their command.

Production.—Divested of its lavish trimmings, night-club sequences and extravagant and interesting radio detail—this picture is just another mother-love melodrama. The emotional scale has been played so many times before that the tune is becoming hackneyed, and despite the attractiveness and competence of the players and the resourcefulness of the treatment, the story fails to hit the true emotional highlights.

If the picture fails to explore new and convincing avenues, it must not be forgotten that its sentiments and artifice have always retained their popularity and favour with the masses, and it is on this evergreen score that the film should pass for ordinary programme purposes in average and industrial halls.

Settings and Photography.—The early sufferings of the heroine and her gradual rise to success are painted in vivid colours, the atmosphere has a constant change of scene, and lighting and photography are excellent.

Points of Appeal.—Popular subject, strong cast, interest in detail, feminine interest, and flawless technical work.

Power and Glory

Fox. American (A). Directed by William Howard. Featuring Spencer Tracey, Colleen Moore and Ralph Morgan. 6,850 *feet. Released February* 19, 1934.

AN absorbing, unusual posthumous biographical drama, told graphically and effectively by a series of flashbacks, some of which are accompanied entirely by commentary. The incidents which form the tale are not unfolded in conventional sequences, but are fitted to suit the teller, an original device, fully justified, which amplifies the purpose and moral of the drama without disturbing either its continuity or its teaching.

The individual characterisation is extremely good, and the technical detail and directorial work display imagination which accentuates the tender human and feminine side of the drama. Excellent booking, the appeal of which is firmly and emphatically addressed to adult audiences.

Story.—Henry, secretary to Tom Garner, a hard, successful railroad magnate, returns home from his employer's funeral, and his wife, unmindful of the facts, condemns the dead man. The loyal Henry vindicates him, and his dramatic story, the story of the film, is unfolded.

We then see how Tom, a humble railroad employee, is educated by his fiancée, Sally, whom he eventually marries; how, when success meets his endeavours, they quarrel over the upbringing of their son, Tom Junior; how Sally takes the only way out when she finds that Tom is in love with Eve, a Society girl; and how Tom, at the height of his power, discovers that Eve, now his wife, has been guilty of relations with Tom Junior, and, in his disillusionment, takes his own life.

Acting.—Spencer Tracey draws exceedingly clever character as Tom Garner, and holds the picture together by the force of his skilfully graduated histrionics and the power and vitality of his personality.

Colleen Moore, now more mature, and certainly more experienced, is exceedingly good as Sally; Helen Vinson is clever as Eve; and Ralph Morgan is well cast as Henry, the secretary who narrates the story. Clifford Jones and Sarah Padden are the most prominent of the support.

Production.—Fundamentally this picture is straightforward triangle melodrama devised to point a moral, but the novelty of the treatment allows it to enter into more ambitious fields. The telling of the story in retrospect is most effective, and the impartiality of the biography allows the audience to judge the character of the hero from their own standards, thus assuring an intelligent and strong appeal to patrons of both sexes.

The individual acting is exceedingly good, and ingenious directorial and technical devices not only accentuate the human side of the picture, but soften the rather unsavoury sexual implications—important, nevertheless, to the moral—of the concluding chapters.

The film certainly represents revolutionary drama, but its original treatment enhances rather than detracts from the power of its wisdom and appeal.

Settings and Photography.—The numerous flashbacks are carried out with rare skill, and each is timed with an accuracy which promotes fluid continuity. Lighting and photography are excellent.

Points of Appeal.—Strong, human story, feminine appeal, powerful situations, subdued but vital sex interest, imaginative treatment, excellent characterisation, and flawless atmosphere.

Channel Crossing

Gaumont-British Dis. British (A). Directed by Milton Rosmer. Featuring Matheson Lang, Constance Cummings and Anthony Bushell. 6,200 *feet. Released December* 11, 1933

THE staging of this film is really quite good, the atmosphere is convincing, and the cast contains a string of well-known names, but there is one fundamental weakness, the story. This piece of artless fiction, on the lines of "Rome Express," has no near relation to reason or reality, nor is it strong in dramatic values.

The entertainment lies mainly in the by-play and detail, and the box-office angles in the intriguing title and the strength of the cast. Average popular booking for the masses.

Story.—Jacob Van Eeden, a financier and popular sportsman, puts over a big deal with forged stock and then embarks for France, accompanied by Marion Slade, his attractive young secretary, with whom he is secretly in love, hoping to cover up his misdeed. Once on board he finds that fog has caused a fatal delay, and he confesses his forgery to Marion.

His confession is overheard by Peter Bradley, her jealous fiancé, and when he tries to create trouble Van Eeden throws him overboard. Following this he discovers that Marion is genuinely in love with Peter, and that he stands no chance of winning her love. Remorse then overtakes him and, after bringing about Peter's rescue, he takes his own life in circumstances which leave no suspicion.

Acting.—Matheson Lang still retains his fine screen presence, and he succeeds in looking the part as Van Eeden, but his methods savour too strongly of the stage to convince.

Anthony Bushell is very weak as Peter, but Constance Cummings brings warmth and sympathy to the rôle of Marion. Edmund Gwenn, Dorothy Dickson, Nigel Bruce, and Max Miller, who is particularly good in a comedy rôle, are in support, but little scope is found for their fine talents.

Production.—The dramatic framework of the story is weak; one cannot believe in the clumsiness of the financier to evade the penalty of his dishonesty or the methods of the hero to bring about his downfall, but the idea of working out the theme on board a cross-Channel boat is effective, and the by-play, built up upon the private lives of the passengers, many of whom have reason to believe in the omnipotence of the financier, is both amusing and interesting.

The producer has handled his cast and locale intelligently, but his limitations are disclosed in his handling of the triangle theme, which never rises above the obvious. The picture fails to enter the secluded realms of great drama, but it has in its subject and variety angles which should intrigue the masses.

Settings and Photography.—The detail on board the fog-bound channel boat is undoubtedly authentic, and the most is made of the dramatic situations, which include a few thrills. Lighting and photography are good.

Points of Appeal.—Title, cast, quota angles, unusual story, bright by-play, attractive cast, and authentic atmosphere.

To the Last Man

Paramount. American (A). Directed by Henry Hathaway. Featuring Randolph Scott, Esther Ralston and Jack La Rue. 6,300 *feet. Release date not fixed.*

THIS Zane Grey western follows familiar paths, but new interests are awakened by the spaciousness and picturesqueness of the staging, the arresting vigour of the treatment, and the all-round efficiency of the cast, which includes a string of popular and talented players. The plot takes vital shape, and allows for the introduction of a number of thrills which make for adequate action, while good detail colours the wide canvas. Well up in its class, this outdoor drama represents clean, robust entertainment for all classes.

Story.—A feud has existed for generations between two Western families, the Colbys and Haydns. Lynn, the son of the latter, falls in love with Ellen, the daughter of the former, and between the two they circumvent the villainy of a crook who is out to extend the feud to his own good, bringing unity to the families and peace to the district.

Acting.—Randolph Scott displays a quiet engaging virility as Lynn, Esther Ralston, after a long absence from the screen, retains all her attractiveness as Ellen, Jack La Rue is well cast as the villain of the piece, and Noah Beery and Buster Crabbe head the strong support.

Production.—The skeleton story given above is embellished with exciting, humorous and appealing by-play, anid the close co-operation of producer and players welds the powerful and essential elements into arresting, exhilarating outdoor entertainment which carries the hallmark of authenticity. Interest is awakened at the start, and exciting situations, tempered with pleasing romance, follow in brisk succession, culminating in a rousing climax.

Settings and Photography.—The outdoor scenery is particularly fine, the herding of cattle is represented by good spectacle, while the exit of the villain is a neat and effective piece of work. Lighting and photography are very good.

Points of Appeal.—Popularity of Zane Grey story, faithful treatment, strong cast, pleasing romance, good thrills, and authentic and inspiring atmosphere.

My Weakness

Fox. American (U). Directed by David Butler. Featuring Lilian Harvey, Lew Ayres and Charles Butterworth. 6,830 *feet. Released March* 19, 1934.

THIS picture is a captivating cocktail of lingerie, romance, melody and wit, wit being the basic ingredient. It cannot be measured by ordinary standards; for one thing, essential story values are lacking, but such is the brilliant originality of the treatment and the presentation, the cleverness of the players, and the skill with which the ingredients are mixed, that it successfully defies the canons of conventional comedy and provides intriguing diversion.

An irresistible show, something which can be depended upon to tickle the palate of all types of audiences.

Story.—Ronnie Gregory, a carefree youth, wagers with his Uncle Ellery, who has stopped his allowance, that he will dress up any girl and palm her off on to a millionaire. Uncle selects Lulu Blake, a dowdy domestic, for the experiment, and Ronnie employs his sophisticated girl friend to educate her, his wicked intention being to marry her to Gerald, his nit-wit cousin, Ellery's son.

Lulu, however, falls in love with Ronnie, and proves such an apt pupil in the art of coquetry that she is able to win him and secure the reinstatement of his allowance.

Acting.—Lilian Harvey is attractive and winning as Lulu, and performs the transformation with engaging cleverness. Lew Ayres is adequate as Ronnie, and Charles Butterworth is immense as Gerald. It is he and Sid Silvers, in another rôle, who keep the entertainment consistently bright.

Production.—Here is a modern fairy story, presented in elegant surroundings, brilliant with ravishing beauty, spiced with wit and romance, and served with melody. The story is of conventional design, but into its light fabric are woven laughable by-play, cleverly handled by Charles Butterworth, and captivating romance, whimsically portrayed by the star.

The producer has displayed originality and imagination in his handling of the delicate material, and the elegance and effectiveness of the production detail add immeasurably to the attractiveness and gaiety of the entertainment, designed to intrigue all classes.

Settings and Photography.—The settings are gorgeous, the lingerie displays are attractive, and music is cleverly employed to accentuate the pleasing romantic interest. Lighting and photography are outstanding.

Points of Appeal.—Light, charming story, bright and humorous by-play, popular sentiment, tuneful music, good cast, effective treatment.

Shorts of the Week.

M-G-M

THE MUSIC LESSON. American (U). 680 *feet. Release date not fixed.*—This Flip the Frog cartoon gains its humour from the hero's endeavour to escape from a music lesson. Good synchronisation and draughtsmanship. Useful fill-up.

BULLONEY. American (U). 714 *feet. Release date not fixed.*—Flip's amusing experiences as a matador provide this cartoon with plenty of life and laughter. Quite a good effort of its type.

A CHINAMAN'S CHANCE. American (U). 733 *feet. Release date not fixed.*—The Chinese motif is humorously exploited in this Flip the Frog cartoon. Adequate short attraction.

RADIO

KNEE DEEP IN MUSIC. American (U). Featuring Ruth Etting. Two reels.—Release date not fixed.—An up-to-date comedy with music, devised to exploit the popular crooner. Attractive short offering.

UNITED ARTISTS

SCREEN SNAPSHOTS No. 38. *American (U).* 891 *feet. Release date not fixed.*—The attendance of a host of stars to a spectacular water carnival provides this latest "Hollywood Reporter" novelty short with a good excuse for introducing popular celebrities during their leisure hours. The film is presented with good showmanship, and is both amusing and entertaining.

WARNER

THE "NO"-MAN. American (U). Two reels. Release date not fixed.—A bright and original variety short, with a good story, clever characterisation, and effective presentation.

Scenes from B.I.P.'s spectacular musical film, A SOUTHERN MAID, which presents Bebe Daniels amid vivid and beautiful Spanish fiesta scenes. Miss Daniels is supported by an outstanding cast which comprises Lupino Lane, Harry Welchman, Nancy Browne, Clifford Mollison, etc. A SOUTHERN MAID will be Trade shown on Tuesday, October 24

B.I.P. SHARE CONVERSION

PROTESTS FROM INVESTORS

BUT MERGER PASSED AT ADJOURNED MEETING

By Our City Editor

IT was unfortunate for the general body of holders of British International Pictures 8 per cent. Preference shares that there was not a quorum at last Thursday's meeting to discuss their position under the proposed B.I.P.-A.B.C. merger.

All the same, John Maxwell allowed those shareholders present, and obviously they were the shareholders who took the greatest interest in their own affairs, to discuss the position, but, at the same time, warned them that the directors had 100,000 votes in favour of the scheme.

Those shareholders present, although perhaps a small minority, said what they thought, and they were all of the opinion that the proposed terms are extremely unfair.

Several Protests

One shareholder protested that he invested money in the 8 per cent. Preference shares of B.I.P., but would never have invested in Associated British Cinemas shares, and he did not consider that he was getting an adequate security in return, even allowing for the fact that the 6 per cent. Preference shares offered were a first charge.

Another shareholder pointed out that they had, according to market values, lost about 20 per cent. of their capital, while another asked that their status should not be altered. Quite a number of shareholders were willing to support the scheme provided they were offered 12 of the new 6 per cent. Preference shares for every ten 8 per cent. Preference shares, instead of eleven.

At the adjourned meeting the following day, when any number present constituted a quorum, only a few people turned up. The proposal was carried on a show of hands, but John Maxwell, in order to confirm the situation, called for a poll, the voting showing 100,652 shares in favour and 700 against.

The New "A.B.P.C."

At an extraordinary meeting of British International Pictures, Ltd., held on Monday last, it was decided to change the name of the company, and in future it will be known as Associated British Picture Corporation, Ltd.

The meeting was purely formal to obtain the shareholders' approval to the new name, and the business was completed in a little more than five minutes.

Fox Film Improvement

On previous occasions I have referred to the improved earnings this year of U.S. kinema and film undertakings.

Both the Fox Film Corporation and Columbia Pictures Corporation have shown marked improvement in this connection. I have already dealt with the figures of Columbia.

The statement of Fox Film Corporation for the quarter ended July 1 last showed that the company operated at a profit after losing large sums for more than two years. This latest statement is the first quarterly report since April 1, the date of the reorganisation under which bank loans and debentures totalling 37,917,754 dollars were retired.

200,000 Dollars Surplus

For the three months the consolidated net profit amounted to 74,716 dollars. After a profit on foreign exchange, the surplus for the quarter was 203,045 dollars. In the thirteen weeks ended on June 25, 1932, the comparable period of last year, the company made a net loss of 2,642,527 dollars, while for the previous quarter this year the net loss was 557,122 dollars.

The theatre operations of the Wesco Corporation have not been included in the latest results. This was because of the bankruptcy of the principal operating subsidiaries of Wesco. It is announced that the Fox Co. now has no bank borrowings and that only 1,783,600 dollars of its Debenture issue remains outstanding.

London Palace

A considerable improvement is recorded in the affairs of London Palace (1921), Ltd., the company which holds the controlling interest in the Palace Theatre. After two years of losses which resulted in the company carrying forward last year a debit balance of £13,305, the company now, for the year to March 25 last, shows a net profit, after allowing for taxation, of £6,530. This sum, deducted from £13,305 brought forward, leaves a reduced adverse balance amounting to £6,775 to be carried forward into the current year.

The directors state that the financial improvement referred to in the last report was maintained in spite of continued depression. There is now unmistakable evidence of an all-round improvement in theatrical business, which the directors believe will be reflected in future trading.

The theatre is at present let to Metro-Goldwyn-Mayer Pictures, Ltd., on a satisfactory rental basis for the presentation of a film version of "Dinner at Eight," and the directors have been successful in arranging a further profitable let after the conclusion of the present tenancy.

Market Continues Cheerful

The recent developments in the industry still continued to have a favourable influence on the stocks and shares in the kinema share section of the Stock Exchange, and quotations over the past week again showed a fair improvement.

General Theatres issues were of particular interest to investors, and the Preference shares showed a rise of 1s. 6d., which brings the quotation up to 10s. 3d. The Debentures were also in good demand, rising 35s. to £92½. In the same group of companies Gaumont-British Ordinary shares were 3d. higher at 15s. 3d., and the Debentures improved 5s., but the "A" Ordinary and 1st Preference issues were dull despite a fair amount of activity.

The satisfactory state of affairs in the finances of A. P. P. H., as expressed by the chairman of the company, encouraged investors to purchase the Ordinary shares, and this demand had the effect of raising the quotation for the shares to 25s. 6d., a rise on balance of 1s. 6d. P. C. T. issues were generally firm, and the 7½ per cent. Preferred Ordinary were most favoured at 23s. 6d., a rise of 9d. A. B. C. Preference improved 3d. to 15s. 3d., and B. I. P. Ordinary were 1½d. higher at 3s. 4½d.

There was a reaction in the Deferred Ordinary shares of Baird Television to 1s. 6d., but the Preferred were slightly better at the same level. Madame Tussauds shares were dull.

No business was recorded in Moss Empires issues, although the Preference shares were marked down 1s .9d. to 11s. 3d. The Perpetual Debentures were £3 higher at £67½, but the remaining issues were unaltered.

NEW PRIVATE COMPANIES.

Columbia Pictures (Export), Ltd.—Registered October 10. Capital, £1,000 in £1 shares. Producers, renters, exhibitors, importers and exporters of kinematograph films, etc. The directors are:—Henry H. S. Wright, 18, Bloomsbury Square, W.C.; Joseph Friedman, 65, Berkeley Court, Baker Street, W. (managing director of Columbia Pictures Corporation, Ltd.); Miss Hannah J. Kass, 39, Devonshire Street, W. Solicitors: H. S. Wright and Webb, 18, Bloomsbury Square, W.C.1. Registered office: 18, Bloomsbury Square, W.C.1.

K. and N. Cinemas, Ltd., was registered as a "private" company on October 13, with a nominal capital of £1,000 in £1 shares. Kinema proprietors, film producers, etc. The permanent directors are:—Morris Katz, 2, Berkshire Gardens, Palmers Green, N., merchant; Hyman H. Nardell, 2, Fox Lane, Palmers Green, N., clothier (director of P. and H. Cousins, Ltd., and Cousins (Wood Green), Ltd.). The directors' borrowing powers are restricted to £100,000. Qualification: £1. Secretary: H. H. Nardell. Solicitors: Teff and Teff, 232/8, Bishopsgate, E.C.2. The registered office is at 232, Bishopsgate, E.C.2.

Odeon Theatres, Ltd.—Registered October 13. Capital, £100 in 1s. shares. To acquire land or interest therein, and to erect theatres, film-producing studios, kinematograph theatres, etc. The first directors are not named. Solicitors: Stoneham and Sons, 103a, Cannon Street, E.C.4.

Odeon (Lewes), Ltd.—Registered October 11. Capital, £8,100 in 8,000 8 per cent. cumulative preference shares of £1, and 2,000 ordinary shares of 1s. each. The directors are:—Oscar Deutsch, Fdk. S. Bates, and Wm. G. Elcock. Solicitors: Stoneham and Sons, 103a, Cannon Street, E.C.4.

Regent Cinema (York), Ltd.—Registered October 12. Capital, £6,000 in £1 shares. To adopt an agreement between John Sidney Barlow and Thos. Thompson, Wm. S. Gibson, John Bowen, Wm. A. Kellett and Wm. A. Kay, of a site at York Road, Acomb, Yorks. The directors are:—Thomas Thompson, managing director, Wm. S. Gibson, John Bowen, Wm. A. Kellett, and Wm. A. Kay. Solicitors: J. H. Turner and Kay, York.

Empire (Wolverton), Ltd.—Registered October 10. Capital, £3,000 in 2,730 preferred shares of £1, and 5,400 deferred ordinary shares of 1s. each. To adopt an agreement with Richard C. Simmonds. The directors are:—Chas. H. Coley, Stony Stratford, Bucks; Chas. Ellery, Wolverton; Thomas J. Tibbetts, Stony Stratford. Solicitors: Worley and Co., Stony Stratford, Bucks.

Zenith Film Productions, Ltd.—Registered October 11. Capital, £500 in £1 shares. Theatrical general advertising agents, film advertisers and producers, etc. The subscribers are:—Lt.-Col. Noel Byam-Grounds, Sherington, Bucks, and Lawrence H. U. Easson, Chichelly, nr. Newport Pagnell, Bucks. Solicitors: Dennis Faulkner and Alsop, Northampton. Registered office: 243, Regent Street, W.1.

Auchterarder Cinema Co., Ltd.—Registered in Edinburgh on October 11. Capital, £4,450 in £1 shares. To acquire the kinema carried on by James Menzies and others at the Cinema, Auchterarder. The directors are:—Charles G. Kennaway, Robert Dickson and James Menzies. Registered office: Post Office Buildings, Auchterarder.

S.S. Kinema, Ltd.—Registered October 12. Capital, £2,000 in £1 shares. The first directors are:—Leopold J. T. H. Ainsworth and William B. Faulkner. Solicitors: Stanley Johnson and Allen, 426, Salisbury House, E.C. Registered office: 1 and 3, Grace Hill, Folkestone.

Frank Bostock, Ltd.—Registered October 9. Capital, £1,000 in £1 shares. Showmen, entertainers, etc. Frank Bostock, "Conifers," Maybury Hill, Woking, amusement caterer, is first and permanent managing director. Solicitors: Claude Barker, Elliott and Co., 7, St. James's Row, Sheffield.

INCREASE OF CAPITAL.

Imperial Hall Co. (Felling), Ltd. (Palais de Danse, Victoria Square, Felling, Durham).—The nominal capital has been increased by the addition of £5,500 in £1 ordinary shares beyond the registered capital of £9,500.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Victoria Films, Ltd.—E. J. Turbyfield, of 65a, Fenchurch Street, E.C., ceased to act as Receiver and/or Manager on September 29, 1933.

Sunfilms (Parent Co.), Ltd.—C. C. Lyon, incorporated accountant, of 69, Leadenhall Street, E.C., was appointed Receiver and Manager on September 27, 1933, under powers contained in charge dated April 20, 1928.

Elite Picture Theatre (Middlesbrough), Ltd.—C. J. Pain, of 18, Low Pavement, Nottingham, ceased to act as Receiver and/or Manager on April 4, 1924. (Notice filed October 5, 1933.)

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3/3	3/4½	+-/1½
" " 7½% Pref.	15/-	15/3	+/3
A.P.P.H. Ord.	24/-	25/6	+1/6
Assoc. Talk. Pic. Ord. 5/-	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/4½	1/6	+-/1½
Baird Televis. Defd. Ord. 5/-	1/9	1/6	—/3
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/3	-/3	—
" " Prefd. Ord.	4/-	4/-	—
" In. Films (Props.) 10/- Ord.	-/3	-/3	—
" Inter Pic. 5/- Ord.	3/4½	3/6	+-/1½
" " 8% Pref.	16/9	17/-	+-/3
" Lion Pref. Ord.	3/-	3/-	—
" " Def. 4d.	-/4½	-/4½	—
Denman P.H. 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	10/3	11/-	+-/9
Gaumont-British Ord. 10/-	15/-	15/3	+-/3
" " "A" Ord.	7/1½	7/-	—/1½
" " 5½% 1st Pref.	19/6	19/6	—
" " 4½% New Debs.	£96½	£96½	+5/-
General Theat. Pref.	8/9	10/3	+1/6
" " 6½% 1st Mort. Deb.	£90½	£92½	+35/-
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def.	2/10½	2/9	—/1½
" " £1 Pref. Ord.	27/6	27/6	—
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss' Empires £1 Ord.	13/1½	13/1½	—
" " £1 Cum. Pref.	13/-	11/3	—1/9
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£64½	£57½	+£3
P.C.T. Ord. 10/-	19/10½	19/10½	—
" 7½% Pfd. Pf. Ord.	22/9	23/6	+-/9
" Cum "A" Pref. £1	25/10½	26/10½	—
" " "B"	25/6	26/-	+-/6
" Const. 7% Pref.	23/-	23/1½	+-/1½
Stoll P.T. Corp.	3/-	3/3	+-/3
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st Mort. Deb.	£83	£83	—

£1 Shares unless otherwise stated. *Nominal.

NAMES in the NEWS

Record of Men and Movements

An Exhibitor from Australia—The Happy Family Spirit—Birmingham's Woman Licencee—Composer Showman

Patrons of the Stirchley Empire have welcomed the appointment of **C. G. Higham** as manager in succession to C. H. Cheffins, now at the Metropole, Birmingham, for he combines a wide knowledge of the Trade with the engaging personality of your true colonial. Mr. Higham received his first training in the exhibiting business in Australia, where for two years he was on the staff of the Capitol Theatre, Sydney. Later he joined the enterprise of Empire Talkies, Ltd., at Sydney, where he remained until coming to England some 12 months ago. Since his arrival in the Mother Country he has been associated with A.B.C., being later transferred to the Regent circuit.

C. G. HIGHAM

A Fox Promotion

A well deserved promotion just announced is that of **R. Smith** to the managership of the Fox Liverpool branch in place of R. E. King, who has resigned. Mr. Smith joined the Fox organisation in Dublin about seven years ago and has a splendid record as a salesman throughout Ireland. His efficiency and keenness have earned him this appointment.

L. B. Steedman, salesman at the Fox Cardiff branch and recently attached to head office in London, has been transferred to the Liverpool branch in place of R. Dickson, resigned.

Another renting change is reported from Newcastle, where **W. Siddle** has joined the Radio branch in succession to Mr. Anderson. Mr. Siddle started his film career in 1919 with Walker's Exclusives, leaving them to join Butcher's, with whom he stayed until 1927. From that time until his present change to Radio Pictures he was traveller for Warner.

An illustration of the admirable fellowship which generally characterises the relationships of managers and staffs was forthcoming last week, when **George Whitfield**, who has controlled the Swinton Picture House since it was built four years ago, was presented by the staff with a gold fountain pen.

Mr. Whitfield is leaving to become manager of the Picture House, East Kirby, and the sentiments of the staff at his departure was succinctly described by Percy West, who made the presentation. On Saturday night, Mr. Whitfield presented to the Swinton patrons his successor, **R. Thompson**, of Mexborough, who is a newcomer to the Industry.

And, writing of presentations reminds me to add my congratulations to those already received from a wide circle of friends, by **Syd. Hall**, the popular manager of the Regal, Evesham, whose wife presented him with a daughter last week.

Bootle Education Committee has passed a resolution expressing appreciation of the services of **Walter Scott**, the chairman, and regret at his retirement. Mr. Scott is the lessee of the Belmont P.H., Liverpool, and a past chairman of the North Western C.E.A.

Presentation to Ald. R. Beresford

A presentation is to be made to the Deputy Mayor of Newcastle (Staffs), **Ald. Robert Beresford**, who is also chairman of the North Staffs branch of the C.E.A., in recognition of his services to the Newcastle (Staffs) Mayor's Charities Committee, of which he was chairman for several years.

ALD. R. BERESFORD

W. Cartlidge, of Fenton, Stoke-on-Trent, has been appointed manager of the Capitol Cinema, Forest Hill. He was formerly manager of the Commodore, Hammersmith, and was previously at the Paramount Astorias at Finsbury Park and later at the Old Kent Road.

An all-rounder with an extensive knowledge of the technical and exhibiting side of the film business is **Les Pitchford**. He commenced his career as theatre, kinema and stage electrician and projectionist some twenty years ago. Since that time he has served in many important positions in kinemas and theatres in various parts of the country. At the present moment Les Pitchford is out of a position, and any executive desiring a first-class electrician and projectionist should communicate with him at 2, Angel Road, Brixton, S.W.9.

Granada's (Hove) New M.D.

In pursuance of the policy of the management to introduce a "50-50" programme of films and variety, **Ernest Mitchell** has been appointed musical director of the Granada, Hove. He formerly occupied a similar position at the Grand, Clapham Junction. During the time he was at the South-West London house he gained a reputation for musical shows, featuring "straight" playing and comedy numbers. It is his intention to follow a similar type of programme at the Granada, and with this object in view is forming a combination of instrumentalists able to work "double handed," and not forgetting the inevitable "crooner," who is an essential member of an orchestra nowadays.

In succession to **T. Griffin**, who has resigned, after holding the position for the last seven months, **Bert Danvers** has been appointed Liverpool representative for Butcher's Film Service, Ltd. He has been working on the Manchester territory, but is familiar with Merseyside, having worked in the area for many years. At one time he was branch manager for W. and F. Film Service.

Managerial Notes

A kinema musician's job seems to afford an excellent training ground for executive control. One of the many successful managers who have graduated in the harmony school is **C. Ashford**, who has succeeded J. A. Wilson as manager of St. George's, Bristol. He was, before coming on the managerial side of the business, a member of a kinema orchestra, music being his original profession. Recognising, however, that the arrival of the talkies meant a lessening demand for orchestral music in kinemas, he moved over to another side of the business, in which he has made good.

O. G. Gardner, manager of the Gaumont Palace, Chester, is to take charge of the Trocadero, Liverpool, in succession to F. J. Smidmore. As previously reported in the *Kine.*, Mr. Smidmore has been appointed manager of the new Gaumont Palace, Wallasey, which is due to open on November 13.

From Architecture to Films

Another of the men who have entered the entertainment world after studying for an entirely different profession is **Fred Fryer**, well known for his association with the Bernstein Circuit and now manager of the Astoria Cinema, Boscombe. He was originally intended for an architect, but the war came along, and at the age of 16 he found himself in khaki. After the war he took an interest in musical comedy. Destiny, however, was taking him in the direction of the "movies," and after rendering much good service in stage direction with Paramount he became a real member of the great screen army. "Fred" is a real sportsman and a great lad at cricket. A few years ago he had the honour of playing with the Gentlemen of Ireland team against Scotland.

Changes have taken place at the Majestic, Clapham, **C. R. Levy**, who has been for some time in charge, having been transferred in a similar capacity to the Grand Kinema, Edgware Road. **W. Smith** succeeds him, following a period as relief manager in North London. He was previously house manager at the Tower, Peckham. Mr. Smith has been associated with the vaudeville side of the business, and toured the country with a stage band.

Twickenham's Lady Publicist

A lady publicity chief is now in office at the Twickenham studios. Frank Philip having temporarily relinquished his activities at the Twickenham Studios, Julius Hagen has appointed **Miss Enid Jones**, who has for several years held a responsible position with the *Film Weekly*, to take charge of the Twickenham Publicity Department.

A Woman Licencee

The latest addition to the small circle of women kinema managers is **Miss L. M. Jenner**, who is now in charge of the Savoy, King's Norton, Birmingham, in succession to **Charles Crathorne**. Miss Jenner, who has the distinction of being Birmingham's only woman licensee, is well known and highly popular in exhibiting circles. She comes to Birmingham from the Grand, Tamworth, and has also been associated with the Dordan Cinema, also on the Dent circuit.

Charles Crathorne, who has been appointed general manager of the Dent circuit of four Midland halls, is another instance of a graduate from the dancing world making his name in the film world. Prior to becoming an exhibitor, Mr. Crathorne was associated with the Palace Dance Hall, Erdington, and at several halls in the London area. Before joining the Dent enterprises, Mr. Crathorne was with A.B.C. at the Astoria, Aston Cross.

A Composer-Showman

Reg. F. Pickard, of the Grand Pavilion, Llandrindod Wells, composes music as well as programmes. He has just been employing his genius on a fox-trot song, "Spend Your Money—Make Things Bright," published by Peter Derek, Ltd. Both words and music are lighthearted and help the advocacy of free spending. Mr. Pickard was the popular manager of the Star and Palace kinemas at Bedworth for many years.

MONITOR.

One of the more delightful screen entertainments of the year. *Sunday Express*

GARY COOPER
in
ONE SUNDAY AFTERNOON

A Paramount Picture with

FAY WRAY NEIL HAMILTON
FRANCES FULLER ROSCOE KARNS

Directed by Stephen Roberts

RELEASE DATE
MARCH 5, 1934

The ideal SHORT for the Christmas Holidays ...

Paramount's MOTHER GOOSELAND

LENGTH 600 FT.

featuring famous pantomime characters

HELEN TWELVETREES

VICTOR JORY

WALLACE FORD · CLAIRE DODD · WARREN HYMER

Directed by Victor Schertzinger

mgm

CONAN

TRADE SHOW

WEDNESDAY · OCTOBER 25T

AT 8·45 P.M.

RESERVED SEATS UPON APPLICATIO

COLUMBIA PICTURES

COLUMBIA PICTURES

139 WARDOUR ST. LONDON W. 1.

GAUMONT-BRITISH
PICTURE CORPORATION
LIMITED

present

TOM WALLS

and

RALPH LYNN

with

YVONNE ARNAUD

in

A CUCKOO

W&F FILM SERVICE LTD
FILM HOUSE
WARDOUR ST. W.1.

Release Date: December 25th, 1933

A GAUMONT BRITISH PICTURE

IN THE NEST

From the Play by Ben Travers

Directed by
TOM WALLS

Recorded by
BRITISH ACOUSTIC
Full Range System

TRADE PRESENTATION
NEW GALLERY
Monday, October 30th
at 8.45 p.m.
(All seats reserved)

E1

Not since the first days of the talkies
Scenes as occurred at the Tivoli

THE GREATEST BOX-OFFICE

SMASHING WEEKS
AT THE
London Coliseum

SMASHING WEEKS
AT THE
Manchester Hippodrome

UNITED KINGDOM

COLUMBIA

COLUMBIA PICTURES
GEMS OF THE SCREEN

139. WARDOUR ST

HIGHS

PIC

LO

"In this have I witnessed such a Manchester Hippodrome yesterday!"

(E.D.C.L DAILY DISPATCH TUES OCTOBER 3rd)

POST OFFICE SENSATION OF THE DAY

Under the auspices of the
BRITISH SOCIAL HYGIENE
COUNCIL

"DAMAGED LIVES"

Rush to See Propaganda Film

Not since the first days of the talkies have I witnessed such scenes as occurred at the Manchester Hippodrome yesterday when "Damaged Lives," a

Queues thronged the pavement outside the theatre, and at the night performances hundreds of people were turned away.

HIGHS CONTROLLED BY

PICTURES

W.1

Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

"QUALITY . . . A CONSPICUOUS ADVANCE"

Extracts from the KINE WEEKLY'S review

At the demonstration we had an excellent opportunity of judging the relative values of the new and the old systems, as several of the excerpts given were switched through each alternately. The increase of tonal value in the lower register was the most outstanding characteristic, and in orchestral music the quality of the musical note given out by the tympani and pizzicato notes of the double bass was a conspicuous advance on any work previously put through the loudspeaker. The great stride [illegible] reproduction, which [illegible] able from the original, and to appreciate [illegible] essary to complete those which affect

"A FIDELITY NEVER BEFORE APPROACHED"

THE TIMES

Pieces of film which were shown yesterday by the Western Electric Company revealed a fidelity in tone and timbre never approached before in the cinema. The faintest whisper and finest shades of tone or inflexion can now be recorded without discernible distortion.

Yesterday's demonstration at Bush House was a set of contrasts. One item, taken from "*The Song of Songs*" offered Miss Marlene Dietrich's voice as recorded by the present and by the new method. The disparity was so marked that one was conscious anew of the threat [illegible] pn contained in a speech, and b possibility of thphic illusion t' as naturally wed as the new A b b

"WIDE RANGE SHOULD MEAN THE END OF THE CANNED MUSIC GIBE"

says the DAILY FILM RENTER

Wide range should mean the end of the "canned music" gibe against the kinema. Here are tones as deep and pure as those delivered from the living stage—with the difference that everyone in the theatre can hear them. The increase in cycles brings out musical notes that previously were only suggested by what was, relatively, a medley of sound.

The Press has heard Wide Range and found it good. Wide Range is news, and exhibitors will want to hear it and judge it for themselves.

Come and hear Wide Range at Western Electric's private theatre in Bush House, London. Afterwards, you will be in a position to form your own opinion of this latest development in sound production. Write to day, and we will arrange a demonstration. Western Electric Company Limited, Bush House, Aldwych, London, W.C.2.

"AS IF COTTON-WOOL HAD BEEN REMOVED FROM ONE'S EARS"

Verdict of the DAILY TELEGRAPH

Then the technicians switched over to wide-range.

It was as if cotton-wool had been removed from one's ears. All manner of sounds which had been inaudible became clear.

In a Rumba one heard the click of the castanets, the faint rattle of the bones, that familiar scrape (like sandpaper being rubbed across a drum) employed in such music to point the syncopation, all the hundred and one tiny little sounds of a large orchestra in action.

It was the same with the excerpt from "Th[illegible]" one heard Brian [illegible] Miss Dietrich's so[illegible] tiny sigh.

The dialogue gain[illegible] in character and co[illegible] once attuned to it, normal reproductio[illegible] ural. One was cons[illegible] a brassy monotony

"SPLENDID RESULTS OF W.E. SYSTEM"

Heading from THE CINEMA

Mr. Watkins, who conducted the demonstration, switched the films from old equipment to new equipment as they were running through, and the effect was as if he had switched in about a third more of the orchestra. Speech also sounded much more natural. The extension of sound into the bass was most noticeable. The films shown were extracts from pictures that have already been trade-shown or released.

PRAISE FROM THE MANCHESTER GUARDIAN

The difference was remarkable, particularly in the Dietrich picture and in shots of Cab Calloway's Band. Not only was the sound clearer, the impression of an orchestra's music being forced down a funnel being abolished, but the volume was greater. It was explained that this was due to there being more sound waves transmitted, though the actual energy passing through the amplifier was the same. The new system is known as "wide-range reproduction" and simpl[illegible] queno[illegible] Ca[illegible]roduces more fre- liv[illegible] h[illegible]re recorded in the [illegible]ence having been th[illegible]ear-old system's it [illegible]so the advance Gi[illegible] is encouraging fr[illegible]ering side of [illegible] remain static I [illegible]our ears .... Gi[illegible]ed as much h[illegible]etween the w[illegible]ade and an h[illegible]amophone.

WOMEN'S PROTEST AGAINST BRUTAL FILMS

MORE STRINGENT RULES WANTED

A RESOLUTION, urgently appealing to the British Board of Film Censors to exercise more stringently their powers of censorship, was passed by the annual conference of the National Council of Women at Torquay on Wednesday in last week.

Particular reference was made to films depicting brutality and violence.

The Hon. Eleanor Plumer, representing the Public Morality Council, said that even the healthiest mentality was morbidly attracted by dreadful and hideous things.

"Do we want to encourage this tendency?" she asked. "The abnormally hypersensitive and nervously-exhausted people are specially attracted by a programme of horrors. They are also most responsive to suggestions of terror, and suffer most injury from the experience.

"Others we have in mind are children. I recently heard it advanced, as an argument against taking action against such films, that the majority of the audiences were quite unmoved by them.

"If this were true, which I doubt, it would seem to me the most crushing indictment of all. Do we wish a generation to grow up which is so used to them that they are unmoved by scenes of brutality and violence?"

PLAZA, PLYMOUTH

WORK PROCEEDING APACE

Work on Plymouth's new kinema, the Plaza, which is being built in Exeter Street, is proceeding. It was originally intended to seat 800 people, but additional property having been acquired, the plans have been enlarged to provide for a building with seating accommodation for 1,000. The outer walls and roof are in position.

R. E. EADY

The architect is H. J. Hammick, Plymouth; the builders are Messrs. Pearn Bros., Ltd., Plymouth, and the promoters are Mexborough and Co., of which W. Mumford, head of a big motor firm in Plymouth and interested in other kinema enterprises, is the principal.

The manager is to be R. E. Eady, until recently manager of the Gaumont Palace, and for eight years manager of the Palladium, in Ebrington Street.

TUNSTALL'S NEW KINEMA

£30,000 Schemes Progress

At a meeting of the Tunstall (Stoke-on-Trent) Traders' Association, the secretary, W. Cyril Coxon, made a short statement relating to the scheme for erecting a new kinema in Tunstall.

He stated that of the £30,000 needed, £21,000 had now been definitely promised, and that a prospectus would be issued shortly. The site chosen for the new theatre is the Soho Pottery, in High Street.

Ald. Robert Beresford, the chairman of the North Staffs C.E.A., and well-known Newcastle (Staffs) proprietor, is the proposed managing director.

WORK BEGINS ON LIVERPOOL PLAZA

Work has been started on the new picture theatre for Paramount Theatres (Liverpool), Ltd., of London, on the site of the old Stadium, Liverpool.

The theatre will accommodate 3,000 persons, and will cost between £80,000 and £90,000. It will be completed by September next.

The contractors are Wm. Tomkinson and Sons, of Great Newton Street, Liverpool.

THEFT OF A FILM

One of the North Wales kinemas nearly missed its feature film on Thursday night owing to the theft of a reel of "The Monkey's Paw" from outside the premises of Radio Pictures, Ltd., Islington, Liverpool.

The film had been brought into the depot by road from Aberystwyth and left in the doorway of the film renters' premises for a few minutes. It had to be sent almost immediately to another hall in North Wales, but when it was checked over, one reel was missing. Telephone inquiries were immediately made and another copy was found at Manchester and sent on to North Wales.

The police suspect that the film has been stolen by boys.

BRISTOL BATHS KINEMA OPENED

The North Bristol Baths Kinema has been reopened for the winter season, under new management, the lessee being E. Harris, of Harris Cinemas, Ltd., a company owning two other houses in the same district. B.T.-H. equipment has been installed, and improved seating provided. The resident manager is Harold Harris.

The address of the Dublin depôt of The Chloride Electrical Storage Co., Ltd., has been changed from 8, Pearce Street to 164, Pearce Street, Dublin.

Percy Marmont and Laura La Plante in HER IMAGINARY LOVER, which First National is Trade showing next Wednesday

SAVOY, WITHERNSEA DEAL

Purchaser's Appeal Dismissed

CONTRACT TO STAND

THE Master of the Rolls, Lords Justices Lawrence and Romer, in the Court of Appeal, October 10, had before them an appeal by R. W. Munro, Ltd., of Cornwall Road, Tottenham, London, from the decision of Mr. Justice Clauson in the Chancery Division on July 14 last in an action brought against them by Charles Oswald Lockey, architect and estate agent, of Withernsea, for a decree of specific performance of a contract by which Munro, Ltd., agreed to buy the Savoy Cinema, Withernsea, for £8,400.

Munro, Ltd., admitted the contract, but counter-claimed that it should be rescinded, as, they said, Mr. Lockey had not disclosed that the land on which the kinema stood was subject to a reservation of mines and minerals and that there were restrictive covenants.

Mr. Justice Clauson found in favour of Mr. Lockey, as there were no minerals under the town. He decided further that Munro, Ltd., had waived their rights to object by going into possession before the date of the contract, not as tenants, but purchasers. His lordship held further that the contract should be performed and dismissed the counter-claim. From this decision Munro, Ltd., now appealed.

The Master of the Rolls, giving judgment, said Munro, Ltd., were suppliers of kinema accessories and had supplied equipment to a tenant of the kinema at Withernsea on hire-purchase. The instalments were not duly paid. By April, 1932, the landlord also found a considerable sum due for rent. Under these circumstances, Munro, Ltd., went into possession with the idea of finding a sub-purchaser. The flaw in the title was not discovered until October. The whole circumstances of the case were inconsistent with the reservation to Munro, Ltd., of a right to take advantage of a flaw in the title if it were discovered. In his view, there had been a waiver of any such right.

Lords Justices Lawrence and Romer concurred, and the appeal was dismissed.

A RECEIVER'S DEBT
Affairs of the Norwood Cinema

THE liability of an accountant who took over the receivership of a company was illustrated at the Southwark County Court, on Thursday, when Herbert Arthur Easter, trading as The British Co., electrical engineers, of 25, Lower Road, S.E., sought to enforce the payment of a judgment debt of £17 13s. 5d. from G. N. Phillips, of National House, Wardour Street, W., an accountant.

Edric Philcox, for the plaintiffs, said the defendant was appointed receiver for the debenture holders of the Norwood Cinema and Palais de Danse. He carried on the business as receiver, and was liable for contracts during his receivership, and this debt, for repairs to two electric fans, was one of them. Defendant anticipated that when the kinema was sold he would be able to pay the debt, also something towards the mortgage, but as things turned out he was not able to pay the rent, and the landlord took possession, with the result that he personally was saddled with a number of debts. Mr. Philcox said he did not know whether the defendant got his remuneration. He explained that he had had the defendant on another judgment summons at the Westminster County Court, when the defendant said that if he paid this debt all the creditors would expect to be paid.

Defendant said that he had other judgments against him, and he could pay this off by monthly instalments. He got about £300 a year, and had to sell half of his practice to pay some of the debts.

Judge Moore: It is a very unfortunate business for you. If you undertake these receiverships an accountant knows the risks he runs if he gives orders. I will make a new order of 10s. a month.

FILM PRODUCER'S CLAIM
"The Lights of London"

JUDGE McCLEARY, at West London County Court on October 13, gave judgment with costs for St. John Legh Clowes, of Clareville Grove, South Kensington, a film producer, who claimed from Rex Graves, giving an address at Seymour Street, Marble Arch, the sum of £26 for work done and material supplied in synchronising a silent film called "The Lights of London," and developing the negative.

The defendant did not appear and was not legally represented.

KINEMA EMBEZZLEMENT
Former Manager Sent to Prison

ERNEST WILLIAM JEFFS, a former manager of the Henley Palace Cinema, belonging to the Consolidated Cinematograph Co., Ltd., of Shaftesbury Avenue, W., pleaded guilty at Henley Borough Court on October 12 to embezzling the sum of £153, mentioned in seven different charges brought against him, and also to falsifying the books of the company with regard to two of the amounts.

He was sentenced to six months' imprisonment in the second division.

AUTHOR'S CLAIM FOR DAMAGES FAILS

COURT STORY OF FILM THAT WAS NEVER PRODUCED

ON October 12 and 13, Mr. Justice Farwell, sitting as an additional judge of the King's Bench Division, dismissed an action brought by Joseph Bertram Peterman, of Minlorce Gardens, Shepherd's Bush, against Ideal Films, Ltd., and Gainsborough Pictures (1928), Ltd. Damages were sought for breach of an agreement to produce for Mr. Peterman a talking picture, "The Taleteller," but Mr. Justice Farwell, in the course of the proceedings, said he thought the plaintiff was wrong in his supposition that a definite agreement was reached, and that the action could not possibly succeed.

Mr. Turner Samuels, for the plaintiff, stated that he had been in the profession 35 years and had a considerable reputation as an expert in farcical and comedy matters. Under the alleged agreement defendants were to receive two-thirds of the receipts and Mr. Peterman one-third. Relying on his understanding that the films would be made, the plaintiff entered into various contracts with Laurie Wyle, the eminent composer of scenarios, and with various star artistes, including George Jackley and Naughton and Gold, and later he saw Violet Lorraine, Clarice Mayne, Nervo and Knox and others.

Mr. Beyfus said his clients were convinced Mr Peterman thought he had a good claim, and, realising his disappointment, they were prepared to accept judgment without costs.

Mr. Justice Farwell expressed his sympathy with Mr. Peterman.

ACOUSTIC ENGINEER'S CLAIM

Compensation for Fire Damage

In the Court of Appeal on October 13, the Lord Chief Justice, Lord Wright, and Lord Justice Slesser, reserved judgment in an appeal by Honeywill and Stein, Ltd., acoustic and sound insulation engineers, of New London Street, E.C., from the refusal of Mr. Justice Bennett to enter judgment for them for £261 against Larkin Bros. (London's Commercial Photographers), Ltd.

The dispute arose over a fire at the West Kensington Super Cinema. The appellants had treated the interior with their acoustic material and had obtained permission from the owners of the kinema to take photos of the result. Under contract with them Larkin Bros. took photos. The judge found that they were negligent in igniting the flash light within four feet of a curtain but that Honeywill and Stein could not recover the £261 paid by them to the owners of the kinema by way of compensation for fire damage because Honeywill and Stein had not been legally liable to pay compensation.

On behalf of the appellants, Mr. N. L. C. Macaskie, K.C., argued that his clients were under a legal liability and that they could recover the £261 from Larkin Bros.

Mr. Levine, for Larkin Bros., submitted that his clients were not liable to the appellants. Because the appellants had sued them they had been prevented from putting forward their defence against the theatre owners.

Judgment was reserved.

"HITCH" BUSY

"Waltzes from Vienna"

Rapid progress is being made on "Waltzes from Vienna," the Tom Arnold production, which is being directed for him at Shepherd's Bush by Alfred Hitchcock.

The picture tells the story of the Strauss family with its gay Viennese background.

An interesting touch was revealed the other day. One of the trumpeters in the band, while trying out his instrument, played the cavalry charge. An ex-Army horse hired to draw the fire engine in a certain scene at once responded to the signal and had to be quietened down before the rehearsal could continue.

"CONGO RAID"

W. E. Outfit for Africa

A complete Western Electric portable recording channel has been shipped this week to Central Africa for use by London Film Productions in the filming of "Congo Raid." This equipment has been especially designed by Western Electric for this type of work, as it can be easily transported and taken into the most remote spots where local conditions make ordinary recording equipment impracticable.

WAGE DEADLOCK IN FREE STATE

Union Strike Threat

HINDERS NEGOTIATIONS

AFTER months of negotiation, no agreement has been reached between Free State exhibitors and the Kinema and Theatrical branch of the Irish Transport and General Workers' Union over the proposed new wage and working conditions.

For some weeks there has been a deadlock, neither side being prepared to make further concessions. Although the responsible leaders are endeavouring to find a satisfactory formula, the negotiations are hampered by the strike threat issued by members of the union, who have decided that if the present effort fails then they will take strike action.

It is, however, anticipated that the present efforts to arrive at a settlement will prove successful, and that the whole trouble will be settled in a week or two.

Trial by Tribunal

There has been quite an unexpected development in the recent case at Gort, County Galway, where six alleged Republicans were arrested for having seized the film "Gallipoli," and destroyed it, on the grounds that it was pro-British. It will be recalled that young men were alleged to have taken the film at the point of the revolver. Instead of being tried in the ordinary circuit court, the authorities have decided that the accused shall be tried by the Free State Military Tribunal in Dublin, and the men have been brought to Dublin and kept in prison pending their trial.

Looming Up

The hint that renewed demands would be made for a State censorship in Northern Ireland is being amply borne out. The demand will come in the form of resolutions from various religious bodies, who are holding the meetings of their synods in the next few weeks.

Not in the least upset that its recent request to local councils to set up film censorship committees has been turned down right, left and centre, the Armagh Diocesan Synod has, with no discussion at all, passed a new resolution for forwarding to the authorities asking that the State censorship be set up.

Idle Congratulations

One must sympathise with Jimmy Menary, who runs the Picture House at Portstewart. A month or so ago he was being thanked by the local folk for his enterprise in providing the town with an up-to-date talkie kinema. His request at this month's meeting of the Council that he should be placed on the reduced rate for electric light, the same as given to other business houses, has been refused. Garages can have reduced charges—kinemas, no.

Still They Come

The possibilities of Northern Ireland for new kinemas have not yet been exhausted by any means, and the search for potential sites goes on. The latest proposal is to erect a house on the sea-front at Whitehead, some few miles from Belfast.

Kinema Signs

Belfast Police and Improvement Committees, in response to the request of various business people, propose to examine more carefully the question of kinema and other illuminated signs erected in the centre of the city. It is suggested to institute a regulation which will stipulate that these signs must not project over the building line of the premises.

The Picture House, Belfast, has done such good business with "The Sign of the Cross" that it has been decided to extend its run for at least another week.

SPECIALISED FILMS SCREENED

The increasing growth of a Birmingham public for specialised films is evidenced by the action of the Bournville Works Council in their arrangement to show periodically a number of films of a type which are not normally seen in the daily programmes of the commercial kinemas.

Sound film apparatus has recently been installed in the concert hall, and during the past week the first of four displays was given.

"CAVALCADE" AT RUGBY

Leaders of educational and religious bodies in Rugby and district were invited by Harold Reddish, the managing director of the Plaza Cinema, Rugby, to a pre-view of "Cavalcade" during the past week. Among those present were the Mayor of Rugby (Ald. J. J. McKinnell, J.P.) and Mrs. McKinnell, the Town Clerk (Mr. D. E. Biart), who attended in his capacity as chairman of the recently formed Film Institute Society, etc., etc. The film opens in Rugby on Monday, October 16.

MANDER TO PRODUCE

Pietro Mander, who recently established a distribution company in Italy, and will distribute, among other product, the London Film Productions' output, is credited with the intention of entering production in Italy next year. His company is Societa Anonima Mander film.

KINEMA LEAGUE'S FIRST INTERNATIONAL

Paris Match with France in the New Year

A TALE FROM THE WOODS

THE Trade's own organised football body, the Kine. League, is to play an "international" match in its first season.

A strong representative league eleven is to visit Paris in the New Year and play a match, on Sunday, January 7, against the French film Industry.

This announcement was made at the league dance held at Glave's last week.

Reports in the hands of the Management Committee show that the match is arousing considerable interest in Paris, and a splendid sporting engagement seems assured.

Return Match in London

A return match against the French eleven will be played in London next May.

When the French authorities accepted the challenge and completed the details, the League Management Committee met and appointed a Selection Committee.

This is composed of J. MacCafferty, trainer to the British and Dominions Club, a veteran player, who has had much experience of professional football before he entered the film business, and a sound judge of a player; H. H. Head, vice-chairman of the Management Committee; and Melchior A. A. Sinkins, the honorary Press representative of the League.

The Committee appeals to all clubs and executives of film firms whose players may be involved to release them and grant as wide facilities as possible to enable them to make the journey to Paris.

The first task of the Committee will be to choose two elevens for a trial match. This will take place either on November 25 or December 2 next on the ground of the British and Dominions Club at Boreham Wood. The League eleven will be chosen after that game and published in these columns.

Continental football has reached a high standard in recent years, in which French players have taken their part. The French film Trade can place a team in the field which will tax the skill of our players to the limit. Several members of the French team will be drawn from a team which last season defeated the Paris League champions by a goal to nil, and only went under by two goals to the holders of the French F.A. Cup.

Radio's Heavy Defeat

Radio suffered a heavy defeat by B. and D. by 19 goals to nil at Boreham Wood on Saturday. In spite of their inferiority, they put up a plucky fight, and the cheer from the home players and spectators which greeted them at the close was well deserved. R. Beckley, playing at inside right, for Radio, put up a great performance.

The improvement in Kodak, noted in these columns, has borne fruit. At home, they brought off a splendid coup to beat the *Era* by the odd goal of five, and so register their first league victory. This is an encouraging result.

Saturday's Results

B.I.P. (Axtel, Jeffries, Adams, Bates) 4, Elstree Labs. 0; half-time 2-0.

B. and D. (Harris 8, Hall 7, Rolls 2, Black, Fitzhugh) 19, Radio Pictures 0; half-time 10-0.

Kodak (Flynn, Baker, Lloyd) 3, the *Era* (Nelson, Nolan) 2; half-time 2-1.

LEAGUE TABLE.

	P.	W.	L.	D.	Goals. F.	A.	Pts.
Cinema	3	3	0	0	21	5	6
British Lion	3	3	0	0	16	4	6
B. and D.	3	2	1	0	30	4	4
B.I.P.	2	2	0	0	8	2	4
The *Era*	4	2	2	0	19	11	4
Elstree Labs.	4	2	2	0	9	14	4
Kodak	5	1	3	1	8	17	3
Universal	1	0	0	1	2	2	1
Rex Publicity	3	0	3	0	5	25	0
Radio Pictures	3	0	3	0	4	30	0
Kay Printing	1	0	1	0	1	9	0

KINE. LEAGUE DANCE

Footballers Score Another Triumph

The Kinematograph Football League's first dance of the season, held at Glave's Restaurant on Thursday last, proved a great success. Over a hundred footballers and their friends attended and a thoroughly enjoyable evening was spent. During the interval short speeches were made by Ernest Blake, the president, and H. H. Head, the vice-chairman of the League. It was also announced that a football challenge issued to the French film Trade had been accepted and a match fixed to be played in Paris on January 7.

A football autographed by the Arsenal team and presented by H. Chapman, the team's manager, was raffled during the evening.

A surprise item was provided by the personal appearance of Billy Scott-Coomber, the well-known vocalist of Jack Payne's Band, also a member of the band's football team, who sang a number of popular songs.

FOOTBALL DRAW RESULT

The draw to find the winner of the football autographed by Arsenal players and raffled at the Kine. League football dance was made in the *Kine.* offices on Monday. The winner is the holder of ticket No. 75, who is requested to communicate with J. M. Hoffmeister, of Kodak, Ltd., Kingsway, W.C.1.

SUNDAY LEAGUE RESULTS

Last Sunday's games in the Sunday Kinema League resulted as follows:—Kit Kat 1 *v.* Palladium 8; Wimbledon Palais de Danse 1 *v.* Orpheum, Golders Green 1; Astoria, Charing Cross Road 3 *v.* Regal 3; Regal, Kingston 10 *v.* Gaumont Palace, Streatham 0; Empire, Leicester Square 0 *v.* Astoria, Finsbury Park 2.

OLYMPIA, LIVERPOOL, TEAM

Does Its Share of Publicity

To the Olympia Kinema, Liverpool, goes the distinction of being the only kinema in the city with a football team composed of members of its own staff. True there are one or two other Trade teams, but these are built up from the staffs of more than one hall.

The team was formed only a few days ago and played its first match with the Order of the Shield of St. David on Sunday of last week. They lost the match, but Olympia shows promise of becoming a strong team and worthy opponents of Gaumont-British F.C., Wardour's, and the Empire Theatre F.C., with whom fixtures are being arranged.

G. Watson, assistant manager of the Olympia, and captain of the team, who plays inside left, is a keen footballer, and was at one time a member of the Northern Nomads F.C.

At the match with the Order of the Shield of St. David F.C., J. C. Kennelly took the opportunity to advertise the Olympia and A.B.C.'s slogan, "The Big Picture Parade."

All the spectators at the match, and there were several hundreds of them, were given Olympia handbills, and before the kick-off the team was photographed with A.B.C.'s "Big Picture Parade" poster in the centre of the group, and each member carrying a serviette, on which was printed the poster design and slogan.

Members of the newly formed Olympia, Liverpool, football club

Katharine Hepburn in MORNING GLORY, the new Radio production

IN THE SWIM WITH G.-B.

Annual Gala a Big Success

KEEN FIGHTS IN OPEN EVENTS

A MOST successful swimming gala was held by Gaumont-British at the Marshall Street Baths, W.1, last week. There was a large attendance, which witnessed some very fast swimming both in the closed and open events. Other attractions were a demonstration of back stroke, breast stroke and crawl given by Mabel Hambleu, Olympic Games breast stroke representative 1928; an exhibition of diving by members of the Highgate Diving Club, and a polo match between Penguin S.C. and Otter S.C.

Yvonne Arnaud was present, and kindly presented the prizes. Results:—

Open to Trade Events

Gent's Two Lengths Championship.—1st, A. Maxwell (Wardour); 2nd, J. Bunker (Pathé); 3rd, H. Denton (Pathé).

Ladies' Two Lengths Championship.—1st, P. Hennesey (Gaumont-British); 2nd, K. Durrant (Pathé); 3rd, V. Rowson (National Talkies).

Gent's Relay.—1st, Pathé; 2nd, Gaumont-British Picture Corporation, Ltd.; 3rd, Gaumont-British Studios (2nd Team).

Ladies' Relay.—1st, Gaumont-British Picture Corporation, Ltd.; 2nd, Davis Theatre, Croydon; 3rd, Pathé.

Gaumont-British Club Events

Ladies' Breast Stroke.—1st, E. Freedman; 2nd, G. Pollock; 3rd, B. Perren.

Gent's Breast Stroke.—1st, J. Chaffey; 2nd, W. Harding; 3rd, R. Jacobs.

Managers' Race.—1st, L. Booty; 2nd, G. H. Luxton; 3rd, A. J. Hillier.

Ladies', Diving.—1st, P. Hennesey; 2nd, B. Udall; 3rd, N. Watters.

Gent's Diving.—1st, L. Booty; 2nd, R. Twidle; 3rd, J. Sharp.

Veterans' Race.—1st, F. Winckles; 2nd, J. H. Ross; 3rd, H. S. White.

Ladies' Back Stroke.—1st, Mrs. O. Chaffey; 2nd, Mrs. D. Bishop; 3rd, Miss G. Pollock.

Gent's Back Stroke.—1st, F. Wilson; 2nd, L. Booty; 3rd, J. Chaffey.

Ladies' Two Lengths G.-B. Championship.—1, P. Hennesey; 2nd, Mrs. D. Bishop; 3rd, N. Watters.

Gent's 100 Yds. G.-B. Championship.—1st, F. Wilson; 2nd, R. Twidle; 3rd, J. Norman.

Ladies' One Length Handicap.—1st, B. Udall; 2nd, N. Watters; 3rd, D. Seex.

Gent's One Length Handicap.—1st, N. Miller; 2nd, C. A. Wray; 3rd, W. Harding.

Novelty Race—Ladies: 1st, I. Mills. Gents: 1st, N. Miller.

SCREEN GOLF

CAPTAIN'S PRIZE FINAL NEXT SUNDAY

The competition for the Captain's prize of the Screen Golfing Society was taken two further stages at Stoke Poges on Sunday. Several of the results in both the third and fourth rounds were close. Details:—

Third round—A. C. Pope (4) beat T. G. Wallis (6), two up; R. N. LeCron (2) beat Maurice Ostrer (4), one up; M. L. Abrahams (4) beat F. S. Fisher (9), 4 and 3; Col. Williams (14) beat J. J. Kennedy (22), 5 and 3; R. McCooey (14) beat R. B. Foster (2), one up; J. Betts (16) beat D. Ainsworth (14), at the 19th; Charles Wilcox (14) beat A. Howie (15), 3 and 2; C. Tucker (12) beat L. Nathan (11), 2 and 1.

Fourth round—R. N. LeCron beat A. C. Pope, 4 and 3; M. L. Abrahams beat Col. Williams, one up; J. Betts beat R. McCooey, one up; C. Tucker beat C. Wilcox, 2 and 1.

The semi-finals will be played next Sunday morning and the final in the afternoon.

INTER-C.E.A. BRANCH SPORT

N. Western Suggestion

The recent golf competition of the North-western branch of the C.E.A., which, socially, was such a great success, was also a success financially, thanks, of course, to the donors of prizes—Coun. R. Hamilton Godfrey, Messrs. J. R. Dovener, W. J. Grace, Bryce Hanmer, P. M. Hanmer, C. J. Doyle, B. Miller and Lodge.

At Friday's meeting of the North-western branch of the C.E.A., B. Miller said he would like to see an annual competition in golf and/or cricket for the whole of the Trade. He hoped next year the first inter-branch cricket match of the season would be between the North-western branch and the North Staffs branch.

The chairman said that the North-Western Committee would make a note of Mr. Miller's suggestion.

NEWS FROM ALL QUARTERS

Southend Managers Get Together

BARROW'S CHEAP MATINEES

Efforts are being made to gather Southend-on-Sea managers together at regular intervals. A monthly luncheon is suggested, for their mutual protection and help.

Fred. J. Studd, the popular manager of the Beaufort, Birmingham, has invited the children of the Father Hudson Homes at Coleshill to a special children's matinee of "The Good Companions" on Saturday.

Leslie H. Elbourne, manager of the Central, Kidderminster, obtained permission to open the kinema on Sunday evening, when a successful concert was given under the auspices of the local section of the British Legion.

H. F. Pollard, manager at the Aylestone, Leicester, screened the film "Reunion" last week to a party of former members of the 4th Leicestershire Regiment, who took part in the attack on the Hohenzollern redoubt on October 13, 1915.

"Cynara" has been retained at the Leicester Palace for a further week.

Leicester Sunday Concerts

Sunday concerts at the Leicester Princes Kinema commenced on Sunday. Carter and his ex-kinema musicians provided the entertainment.

Leopold Solomon, who is sole Midland agent of "Filmograms," has opened offices at 1-5, Hill Street, Birmingham. Already these productions for "The Kid from Spain," "42nd Street," "King Kong," etc., have been enthusiastically received by the Midland exhibitor.

The Davis Poster Service, situated at Penkhull Street, Newcastle, Staffs, has just been formed into a limited company, under the title of the Davis Poster Service, Ltd. This firm have just moved into larger premises at Hick Street, Newcastle, Staffs. The directors are J. A. S. Davis and J. F. Banton.

The New Cinema, Skegness, and the Tudor, West Kirby, both newly constructed houses, have signed for Western Electric installations.

Under the auspices of the National Council of Labour Colleges a four-reel film of "Past and Present Conditions in Soviet Russia" was shown at the Trades Hall, Bilton Road, Rugby, on Sunday evening. A commentary was given by A. Ellis, the Midland divisional organiser.

Morning Shows

Special morning performances of "Cavalcade" have been arranged at the Plaza, Rugby, for schools in the district, in addition to the special children's presentation at 9.30 on Saturday.

A special performance was given at the Empire Super Kinema, Barnsley, on Thursday morning in connection with the Barnsley Electricity Week. A programme of topical films was shown.

Miss Kathleen Waddington, for nine years on the staff of the Pavilion Theatre, Scunthorpe, was presented by her colleagues with a china tea-service on her marriage to Wilfred Arnold, of Goole.

The Cinema, Shepton Mallet, has done exceptionally good business during the last few days with "Sir Ernest Shackleton in Endurance."

Chesterfield branch of the N.S.P.C.C., at its annual meeting on October 11, warmly thanked the proprietors of the Picture House, the Victoria, and the Corporation Theatre for allowing collections for the society to be taken among their patrons.

Barrow Reopening

The Osborne, Barrow Island, Barrow-in-Furness, has reopened after being closed during the summer.

During the summer Barrow kinemas instituted 3d. and 6d. matinées. The result was that the afternoon performances were usually crowded, the unemployed in particular taking advantage of the cheap facilities, which are being continued, but with charges raised to 5d. and 9d.

"King Kong" established a record in Barrow as the first film to be given a continuous run in the town. It is being run at the Coliseum and Palace, two of the largest kinemas in the town, and attracted big business. An orchestra has again been installed at the Coliseum, Barrow. Variedies are also presented here and at the Regal.

The telephone number of the Yorkshire Branch Office of United Artists has been changed to Leeds 30148 (2 lines).

Permission has been granted to Frank Foster, the manager of the Imperial, South Shields, to instal an independent plant for generating electric current at the hall.

Supper tickets in connection with the Annual Cinema Ball which takes place in Birmingham on November 22 will be available, price 5s. per head.

OVER-ORNATE KINEMAS

J. R. Leathart's Strong Criticism

OWNERS LACK APPRECIATION OF ARCHITECTURE

SOME pointed comments on kinema proprietors' lack of appreciation of architecture were made by J. R. Leathart, F.R.I.B.A., of London, when he addressed the members of the Sheffield, South Yorkshire and District Society of Architects and Surveyors last week, at Sheffield University, on "Tendencies in modern kinema planning and design."

"Of all the possible jobs you can get," declared Mr. Leathart to the student members of the Society, "kinemas are the worst. If you are able to build one out of every 20 kinema schemes you prepare, that is a good average."

He showed slides of kinemas in various parts of the world: the famous ones in New York, London, Berlin, and in Scandinavia, and commenting on the lack of ornamentation in certain Berlin theatres as compared with big kinemas in London and New York, he remarked that in future ornate interiors might come to be regarded as futile.

In certain Continental kinemas one did not find "the back parlour flavour of some of the modern suburban kinemas in this country."

Disfiguring Publicity

Referring to the way in which exterior architecture was disfigured by advertising posters, Mr. Leathart remarked that proprietors in this country generally used the fronts of their theatres as dumps for advertisements.

There was no art, in his opinion, which was at such a low ebb as the film poster. It was nocturnal vulgarity bought by the square yard. Kinema fronts were regarded as nothing more or less than a billposting site.

MIDLAND C.T.B.F. £4,900 INVESTMENT

A BRIGHTER OUTLOOK

The Birmingham and Midland Kinema Trade Benevolent Committee has invested a further sum of £100 in Birmingham Corporation Stock, bringing the total invested to £4,900, or £100 short of the amount aimed at during the last four or five years.

Bernard Cresswell, chairman of the committee, who has worked indefatigably in building up the fund, anticipates that when the £5,000 mark has been reached, as it should be before the end of the next financial year, the committee will have a regular income of about £250 a year from investments alone.

This will not meet the annual expenditure, which last year exceeded £600, but it will assist in removing anxiety and may be sufficient, along with the proceeds of the carnival ball, Trade show collecting boxes, the golf and snooker tournaments, and other seasonal efforts, to avoid the necessity of appealing to the public through the medium of special entertainments.

Tickets for the ball to be held at the Grand Hotel on November 22 are now available at 7s. 6d. each. Those who require supper will be asked to pay an additional 5s.

The snooker tournament is now in progress at a licensed house conducted by Percy Wilde, formerly manager of the Forum Theatre, Birmingham.

B.I.P. STARS VISIT LUDLOW

Appearances at Kinemas

The Picture House, Leominster, was filled to capacity on Sunday when Daphne Courtney and Jimmy Godden, B.I.P. stars, made personal appearances on the stage. The stars were introduced by J. B. Binmore, in a happy speech recalling the success always attended by the exhibition of British pictures in Leominster.

After the performance a large crowd congregated outside the kinema to see the visitors depart for Ludlow, where they were staying to assist in the opening function connected with Ludlow's Civic Shopping and Carnival Week.

On arrival at Ludlow the stars were accorded a great welcome.

Much of the credit for the excellence of the arrangements and the remarkable publicity given to every possible angle of the visit is due to Mr. Binmore, who presides over the local picture house, for the result was nearly two hundred single columns of space devoted to the stars and what they did during their two days' stay in the town.

CLERGY PRAISE FILM

An audience of about 200, the majority being clergymen and church workers, were present at the Empire Theatre, Bristol, on Friday morning to see "In Our Time," a two-reeler produced by David Mackane Productions, and which is being included in the Empire programme during the present week. The show was arranged by Manager C. W. Scott-Bucceleuch, and Canon Norton presided. The director of the film, Aveling Ginever, was present, and after the film had been screened members of the audience were asked to express any opinion or criticism they liked about the picture. There was general approval of the theme of the film.

A new portrait of Katharine Hepburn, the star of MORNING GLORY (Radio), which will shortly be seen at the Coliseum

ANOTHER SUPER FOR EDINBURGH?

SYNDICATE'S £400,000 SCHEME

A KINEMA to seat 2,500 is embraced in a scheme proposed for the occupation of the vacant site in Edinburgh known as the Canal Basin in Lothian Road. Plans have been prepared for a hotel, a kinema, shops, a 'bus station, and garage accommodation, all to cost £400,000. Meantime no names are available.

It is "an influential group of Edinburgh and London men" who are said to be behind the scheme. It may mature, but it is regarded by many people as on the ambitious side, and, besides, a little impracticable.

New Edinburgh Company

Amongst the new companies registered in Edinburgh last week was:—Auchterarder Cinema Co., Post Office Buildings, Auchterarder, to take over as a going concern the business of picture house proprietors carried on by James Menzies and others at the Cinema, Auchterarder, and heritable property at Townhead, Auchterarder. Capital, £4,450 in shares of £1 each.

Noted Organist in Edinburgh

Bayco, the well-known kinema organist, fulfilled a week's engagement at the New Victoria, Edinburgh, last week, taking the place of Norman Austin and the orchestra, who were appearing at the G.-B. Falkirk house, the Pavilion. Bayco, who is only 19, impressed his audience as a great virtuoso, with a phenomenal technique, allied to sensitive musicianship. At the closing performance on Saturday night he made a neat little speech of thanks for the reception given to him on his first visit to Scotland. The New Victoria management gave Bayco a remarkably effective setting in cubist design.

Sam Finegold Returns

Sam Finegold, or simply "Sam," as he is known to hosts of Edinburgh kinemagoers, is paying a return visit to Edinburgh, where, prior to his appointment as conductor at the New Victoria, London, he was a popular favourite. "Sam" was violinist and conductor for some years at St. Andrew Square, and latterly at the New Victoria, and last week his trio played at Rutland Square and St. Andrew Square, while this week and next, the trio is at the New Picture House, and he is in his old job of conducting at the New Victoria.

Edinburgh Film Guild

Victor Saville opened the winter session of the Edinburgh Film Guild on Monday last when he gave an address in the New Gallery. Among the films to be shown by the Guild this winter are "The Captain of the Copenick," "Black Diamonds," "The Road to Life," "Der Traumende Mund," "The Merry Monarch," "Fred Maturitou," "A Simple Case," and "The 14th of July," Rene Clair's last film.

It is hoped to continue the series of performances of films for children which were successfully organised last season under the joint auspices of the Guild and Edinburgh Education Committee.

A Motor Factory Filmed

Each evening last week the Westfield Autocar Co., Edinburgh, showed six films dealing with the well-known Morris motorcars in their premises in Gorgie.

Paisley Presentation

Previous to leaving the Picture Theatre, Paisley, to take over the management of the New Calder Picture House, Glasgow, Archibald Fleming was made the recipient of a gold wristlet watch from the staff of the theatre and café. The presentation was made by H. Tamplin, the manager.

For exploding a "squib" in the New Stevenson Cinema, New Stevenson, which caused pandemonium to reign, a local 15-year-old boy was let off with a 5s. fine at Hamilton Justices Court last week.

Two applications have been received by Alyth Town Council for a let of the Town Hall for kinema shows on Tuesdays and Saturdays, while Messrs. Couper and Prain, the present tenants, have intimated their desire to renew the lease if the rent is substantially reduced.

GLASGOW ASSESSMENT APPEAL FAILS

Manager Attacked and Robbed of Kinema Takings

PUBLICITY BY TELEPHONE

AN unsuccessful appeal for a reduction in the assessment of the Grand Central, Jamaica Street, was made on Tuesday in last week at the Glasgow Valuation Appeal Court. The appeal was for the assessment to be reduced from £1,850 to £661. It was stated that for the past ten years the kinema had been assessed at £1,100, and that this year it had been raised to £1,850.

The city assessor, Alexander Walker, said that in 1918 the Grand Central was assessed at £1,650, and when there was a general increase in rents in 1921, the assessment was raised to £1,850. In 1924, when the accounts of the company showed a decrease, the figure was reduced to £1,100. Since that date sound apparatus had been installed in the kinema, and last year the "extraordinary proposal" for a reduction to £661 was made. The amount of £1,850 was fixed on a comparison with similar kinemas in the vicinity, and had been raised to that amount because Mr. Walker regarded that as a reasonable figure.

The appeal was dismissed.

Manager Attacked

Last Friday evening, Jimmie Noble, a well-known manager in Glasgow, was attacked on arriving home from the Govan Cinema. As he was ascending the stairs, a man who had evidently been lying in wait for him rushed up and snatched the attaché case he was carrying.

Taken entirely unawares by the suddenness of the attack, Mr. Noble shouted for help, but the assailant made good his escape and got away with about £42. The police are investigating, but up to the time of writing no arrest has been made.

Kinema and the Theatres

J. Brandon Thomas, the well-known actor-author, who is appearing in Glasgow just now, at the luncheon to members of the Glasgow City Business Club last Thursday had some very pointed remarks regarding the competition between the kinema and the theatre.

In the course of his remarks, Mr. Thomas said that the theatre had been given a severe knock by the popularity of the kinema, and in some ways the theatre had deserved it. In many cases they had given the people bad shows, but he believed that the theatre had entered into a new life. There never had been a time when the public did not support a good show.

Cinema Club Luncheon

A most enjoyable luncheon and entertainment in the Georgic Restaurant, on Friday, was held under the presidency of W. Bendon. Enthusiasm in the Club is at the moment very strong, and an audience of sixty-four thoroughly enjoyed the after-luncheon remarks of George Doonan and Tommy Morgan, the well-known music-hall artistes.

Mrs. Morgan, on the invitation of the president, handed over the golf trophies won at the autumn meeting held recently. James Wallace received the Mark Ostrer cup and a replica, while the runners-up, J. J. Thompson and W. Bendon, also received prizes. Charlie Beveridge received the Tommy Lorne trophy, with a replica, the runner-up being Wm. Shaw.

Smoke Concerts Revived

Revived after a number of years, a smoking concert was held under the auspices of the Cinema Club in the evening at the Bath Hotel. The affair proved a huge success from every point of view. President Bendon had worked heard and long, and had the satisfaction of providing first-rate entertainment, which was heartily enjoyed by a large turn-out of members and friends.

Telephone Publicity

In association with the Post Office, the kinema has provided itself with a new avenue for publicity in the use of the telephone.

Last Wednesday morning, James Clarke, of the Orient, Glasgow, inaugurated the first telephone advertising which has been held in this country. W. J. Coombs, district manager of the Post Office telephones in Glasgow, put through the first call, and thereafter every subscriber on the local exchange had a personal message put through telling them of the feature attraction at the Orient on Monday of this week, which happened to be the Universal picture, "Out All Night."

In the photograph, Mr. Clarke is putting through a call, and the company includes the directors of the Orient and officials of the Glasgow Post Office Telephone Service; George Taylor, general manager of the company; and R. Ancill, Scottish manager of Universal.

Wanted—a Lion

Rather an intriguing advertisement appeared in Glasgow papers at the beginning of the week which naively announced that the Alex and West End Kinemas, of Paisley, wanted a lion or a Bengal tiger to advertise the "Big Cage." It was necessary that the lion or tiger must be tame enough to go out on a leash with a young lady, and must also be fond of children. Probably any lion would fulfil the last requirement!

Variety at Coatbridge

The Theatre Royal, Coatbridge, is making an alteration in its policy, and will run one week of variety shows each month, films being screened during the remaining three weeks.

Jack Docherty has relinquished his position as manager of the Calder P.H., Glasgow.

A.B.C. Prizewinners

The prizewinners at the recent Sunday outing of the Associated British Cinemas at Dunblane are now announced:—First prize, J. Smart, of the Regal, Hamilton; second prize, M. Kane, Savoy, Edinburgh; third prize, J. Robertson, Greenock.

The ladies' prizes were won by Mrs. McPhie and Mrs. Usher, and the visitor's prize was taken by J. Stewart, of Rex Publicity, who also carried off the prize for the best score against bogey, finishing one up.

Glasgow Film Society

The Glasgow Film Society shows are now being held in Cranston's P.H., Renfield Street, and the first of the season took place on Sunday evening, when two French films, "The Virtuous Isidore" and "Tour de Chant," were screened.

The highlight of the evening was the showing of a reel of the Hulbert success, "Love on Wheels," which was not included in the film, and also an address by Victor Saville, director of the film.

Scottish Amateur Films

Victor Saville, the Gaumont-British director, adjudicated at the Scottish Amateur Film festival, held in Glasgow on Saturday, when seven films from various amateur clubs were screened. The festival was held under the auspices of the Meteor Film Producing Society of Glasgow, and films were received from Bearsden and Edinburgh, in addition to those produced by Meteor.

"Hair," a thriller, one of the films shown, was produced by Stanley L. Russell, founder of the Film Society. Other films shown were "Edinburgh," from that Society; "Nadia," which deals with a Japanese fortune-teller; "Maritime Moments"; "Rob Roy"; "The Masked Rider," a film of the Western type; and "All on a Summer's Day."

Trade Shows

Manager Mann, of Pathé, will Trade show "He Knew Too Much," at the Regal on October 20.

The Paramount film, "To the Last Man," will be Trade shown by Mr. Hamson at the Playhouse on October 20.

W. Carruthers, of Fox, announces the following Trade shows: "Charlie Chan's Greatest Case," October 20; "Berkeley Square," October 24; "The Power and the Glory," October 25; all at the Picture House.

On Sunday evening a Press show of the Gaumont super, "I Was a Spy," was held at the Picture House, Glasgow.

Telephone publicity has been instituted in this country by James Clarke, of the Orient, Glasgow, with the aid of the P. O. telephone. It is the main feature of his campaign for OUT ALL NIGHT (Universal)

M-G-M'S "SHOW WORLD" GROUP

NINE NEW PICTURES ANNOUNCED

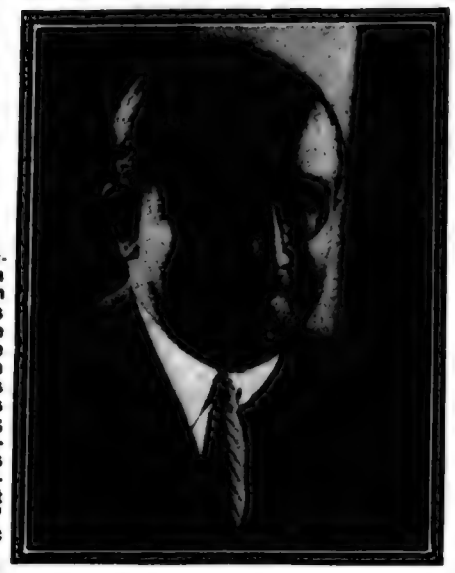
Release Dates Fixed

SIMULTANEOUSLY with the announcement of the last three subjects in Metro - Goldwyn - Mayer's "Lion Group," Sam Eckman, Jun., has issued a list of nine new attractions, the first of a new batch to be known as "The Show World Group." The last three in "The Lion Group" are "Accidents Wanted," the Lee Tracy subject, which is announced for release on February 5; "Service," the screen version of the successful play, with Lionel Barrymore, Lewis Stone, Elizabeth Allan, Benita Hume—available on February 12, and the current Empire attraction, "Crooks in Clover," which will be shown to the general public on February 19.

The first feature in "The Show World Group" is "Ring Up the Curtain," which will be released on February 26, has just completed a very successful week at the Empire. It is a glittering pageant of the theatre that ranges from the Broadway in the gay 'nineties to the Hollywood of to-day, and has an all-star cast which includes Alice Brady, Jackie Cooper, Jimmy Durante, Frank Morgan, Madge Evans, Eddie Quillan, May Robson and Russell Hardie.

The story opens at Tony Pastor's Theatre in New York, with the original Two Hacketts as young dancers. A child is born, and in due course is introduced into the act. He grows up, marries and becomes a star, while his ageing parents have to content themselves with small rôles. With the death of his wife he joins up and is killed at the front. Their son from small-time variety goes on and on, until at last he is a big Hollywood star. Success, however, goes to his head, and it is only when his grandfather—the original Ted Hackett, goes out to Hollywood and makes a trouper of him, that he comes to his senses.

"Ring Up the Curtain" has comedy, drama, suspense, and spectacle, and contains many gorgeous ballets, and lavish stage presentations. It was directed by Willard Mack.



Sam Eckman Jun.

Air Mail Epic

The much-discussed drama of aviation, —"Night Flight"—will be released on March 5. Although it has not yet been Trade shown, advance reports indicate that it will prove a sensation with all types of audiences.

The cast list alone, consisting as it does of such stars as John Barrymore, Clark Gable, Robert Montgomery, Helen Hayes, Lionel Barrymore, Myrna Loy, William Gargan, Leslie Fenton and others, is sufficient to guarantee tremendous success to this Clarence Brown production, but the story, with its thrills and suspense, will ensure the success of this film even without its tremendous cast.

The story is regarded as the most authentic and most human tale of the night air mail ever written—it is from the pen of Antoine Saint-Exupery, himself a pilot of the very same air line in South America so vividly described in the picture. The central figure is John Barrymore, the hard, stern, general manager of the air line who, with strict discipline, keeps his men flying through fogs and through storm, in order that the mail may be on time. He lashes his employees to the highest point of efficiency, including even the doddering old inspector—played by Lionel Barrymore, who is inclined to be too lenient with the pilots.

Clarence Brown, himself a flying man, has given us one of the aviation pictures of all times. There are no dare-devil stunts or spectacular flying sequences—just a straightforward drama, tense and thrilling, of the men who fly through the night in order that the mails may arrive on schedule.

Three Adventurous Girls

The next picture, "Beauty For Sale," set for release on March 12, is reminiscent of "Our Dancing Daughters," which established box-office records in silent films, and was the forerunner of a new type of screen entertainment. "Beauty," tells how the girls meet together in a beauty parlour, and of the adventures that befall them.

The trio is composed of Madge Evans, Una Merkel and Florinne McKinney. Miss Evans is the girl who, faced with the collapse of the family fortune, turns to work in a beauty parlour in order to make a living. She falls in love with a married man, and although for a time it appears that her love affair is likely to turn into tragedy, an unexpected climax brings about a happy ending. Una Merkel, on the other hand, is a gold digger who elopes for Paris with an elderly beau. Miss McKinney—a newcomer to the screen—has the more tragic rôle, as the girl whose romance ends in tragedy. Otto Kruger appears in the leading romantic male rôle, Alice Brady has a part similar to the one she played in "When Ladies Meet." May Robson, Phillips Holmes, Eddie Nugent, and Hedder Hopper are in the supporting cast. Richard Boleslavsky directed.

Drama and Spectacle

On March 19, Alice Brady will again be seen. In "Stage Mother" she appears as an ambitious mother who sticks at nothing in her endeavours to make a revue star of her daughter. The rôle of the daughter is played by Maureen O'Sullivan, and Franchot Tone is seen as the young man with whom she falls in love. Phillips Holmes, Ted Healy and Russell Hardie are in the supporting cast. The dance numbers that serve as a background for the vivid story were created by Albertina Rasch. Beautiful girls in gorgeous costumes take part in the revue numbers, which include "Dancing on a Rainbow" and "Beautiful Girl." Lavish settings and photography and novel lighting and unusual scenic background greatly enhance the production, which was made under the direction of Charles Brabin.

Next on the list, on March 26, is the Lee Tracy vehicle, "Turn Back the Clock," which has already been Trade shown and played to a very successful week at the Empire. It is a novel type of story of a man who is given a chance to relive his life. It shows what happens when he is in a position to know exactly what to-morrow will bring. It is a part quite different from anything that Lee Tracy has done hitherto. For the major part of the picture he appears as an elderly man. Otto Kruger, a Broadway stage favourite, has an important rôle in the production, and Mae Clarke and Peggy Shannon are also in the cast. The production was in the able hands of Edgar Selwyn.

The release of "The Late Christopher Bean," the new co-starring vehicle for Marie Dressler and Lionel Barrymore, is scheduled for April 2. This is the screen version by Sam Wood of the highly successful play at present running at the St. James's Theatre, London. "The Late Christopher Bean" will prove an ideal vehicle for Miss Dressler, as it affords her plenty of opportunities to exercise her undoubted talent for both comedy and pathos.

English Cast

"The Solitaire Man," which is released on April 9, is a drama of a jewel robbery and escape by 'plane. Herbert Marshall has another rôle as a sophisticated gentleman crook in this vehicle that has all the appeal of "Trouble in Paradise."

In the play every character's life is involved with that of the "solitaire man." When they all finally meet in the cabin of a passenger 'plane crossing the English channel, a situation arises that has scarcely been equalled on the screen. The action works up to a breathless climax.

The cast is practically 100 per cent. English. Marshall's portrayal is that of a supposedly rich jewel merchant, but really disposing of valuables stolen from rich Europeans and Americans in the fashionable Continental resorts. Elizabeth Allan has the feminine romantic lead and comedy highlights are provided by Mary Boland, whose rôle provides relief for the terrific tension at the climax. Lionel Atwill appears as a police informer, who betrays Marshall, so that he may gain possession of the jewels himself.

Sports Drama

A particularly interesting subject, "The Prize Fighter and the Lady," is being released on April 15. Max Baer—the chief contender for world championship honours—appears in the film, and actually meets, in a terrific encounter, the world champion, Primo Carnera. Many well-known sports celebrities are seen in this subject, including Jack Dempsey as referee. Walter Huston, in a remarkable make-up, appears as a fight promoter, and Myrna Loy is feminine lead. The production was in the hands of W. S. Van Dyke, whose most recent hit is "Crooks in Clover"—the current Empire attraction.

The last of the batch so far announced is "Bombshell," due for general release on April 23, which co-stars Jean Harlow and Lee Tracy. Tracy is seen as a press agent who makes Jean Harlow into a famous film star. Pat O'Brien has the rôle of film director and Frank Morgan appears as the film star's father, with Ted Healy as the brother. Ivan Lebedeff is also in the cast. This is described as a remarkable story of Hollywood, complete with drama, comedy and a touch of satire. Victor Flemming directed. This completes the list so far, but it will be seen from the few mentioned above, and from the details given, that the new "Show World" group contains a marvellous list of box-office attractions, and the finest star value that can be found in the Industry.

Mr. Eckman also announces that the release date of the current Palace success, "Dinner at Eight," has now been definitely fixed for February 12.

ZIEGFELD MIDNIGHT FOLLIES

FOR PATHETONE

Through the courtesy of Sir Francis Towle, Pathétone was able to secure, in the "wee sma' hours" of the morning, a delightful sound film of the famous Ziegfeld Midnight Follies at the Dorchester Hotel.

This well-known bevy of international beauties only arrived on Tuesday, so that Pathé are to be congratulated on their promptitude in securing this intriguing "exclusive."

ERIK CHARELL TO BE FOX PRODUCER

"LIFE OF PAVLOVA" SCHEDULED

ERIK CHARRELL, the famous European stage impresario, former associate of Max Reinhardt, who produced "White Horse Inn" at the Coliseum, and directed the film "Congress Dances," with Lilian Harvey and Henry Garat, has been signed as a producer for Fox.

"Fox, in securing Charell, has the ablest producer of musical productions in Europe," Sidney R. Kent declares. "His 'White Horse Inn,' the current hit of all Europe, has run a year in Paris and been shown in every country abroad. His work with Reinhardt on the American production of 'The Miracle,' his spectacularly successful runs at the Grosses Schauspielhaus in Berlin, of such plays as 'The Merry Widow,' 'The Three Musketeers,' 'Madame Pompadour' and a score of others mark him as one of the outstanding impresarios of our day.

"His first production for Fox will be on a scale commensurate with such a film as 'Cavalcade.' The subject material, startling in nature and entirely novel for films, will be announced soon."

Life of Pavlova

The life of Anna Pavlova is to be filmed by Jesse L. Lasky, who has just purchased the rights of "Flight of the Swan," by Andre Oliveroff, the late ballerina's friend, and one-time member of her company.

Convinced that there is no star in Hollywood capable of portraying Pavlova's dancing and personality, Lasky plans an international search for a young dancer able to play the lead.

He has already communicated with the Soviet Government, asking it to co-operate in such a search and also to suggest to him the best Russian ballet available for picture work in Hollywood.

"Scandals" for Fox

Another important addition to the Fox directoral roster is George White, producer of George White's "Scandals," one of the prominent features of New York's entertainment life. He will produce and direct an annual edition of his "Scandals" for five years. The first production will be started in Hollywood on November 1.

"VAMPIRE BAT"

EXPLOITATION TIE-UP FOR P.D.C. THRILLER

Exhibitors in South London who have secured P.D.C.'s "The Vampire Bat," will reap the benefit of a useful tie-up arranged by the P.D.C. Publicity Department with the *Cinemag*, a monthly journal devoted entirely to the kinemas of South London.

For three months now the novelised version of "The Vampire Bat" has been running in the *Cinemag*, and the final instalment is due to appear a few weeks before the London release date of this film.

The interest thus aroused among picturegoers in South London will doubtless be reflected in the box-office returns of kinemas in that area playing this P.D.C. thriller.

A similar tie-up will probably be arranged in connection with "Sing, Sinner, Sing," the P.D.C.-Majestic production, due for release on January 1, 1934.

Conrad Veidt in THE WANDERING JEW (Twickenham)

"Wandering Jew" Triumph

World Rights Sold Before Trade Show

Julius Hagen has created a new world record with his production of "The Wandering Jew."

He announces that "The Wandering Jew" has been sold to the great film markets of the world before it has even been Trade shown. The film has already been sold in Australia, France, Belgium, Switzerland, Italy, Holland, Austria, China, Manchuria, Singapore (and, as we go to press, in Spain, Portugal and throughout Latin America).

Alfred Fried, of Film Sales, Ltd., the export agent for Mr. Hagen and Twickenham Film Studios, Ltd., states that never within his long experience of film selling abroad has this achievement been approached by a British film company. Apart from the numerous inquiries received, Mr. Fried records that large deposits are being paid with each sale.

These huge deals in a picture before it has been shown publicly are significant because it demonstrates that the world buying market has at last gained confidence in British productions.

Emil Ludwig's 'Napoleon' for Edward G. Robinson

Emil Ludwig has been specially engaged by First National to make his own adaptation of his life of Napoleon as a starring vehicle for Edward G. Robinson.

Emil Ludwig, who has become internationally famous as a writer of biographies of great men, and whose works have enjoyed enormous popularity in this country, is now on his way to the Burbank studios and will start on the "Napoleon" immediately upon arrival. Robinson will commence work on the picture as soon as he has finished his present picture, "Dark Hazard."

"Napoleon" is to form one of First National's most spectacular productions in its present programme, and many outstanding screen personalities are scheduled to appear with Robinson.

Paramount's One-week Record

"TOO MUCH HARMONY"

Viewed by 125,000 Patrons

JOHN CECIL GRAHAM, managing director of Paramount Film Service, Ltd., has received a cable reporting on the astounding success in New York of the new Paramount musical romance, "Too Much Harmony." The cable reads:

"Harmony now second week Paramount, New York, to sensational business. First week attracted 125,000 admissions. This attendance only topped by record-breaking weeks of 1927."

A more detailed report adds that "Too Much Harmony" attracted on the opening day alone 17,000 patrons—an attendance record which has not been surpassed since the very early days of the theatre's existence in 1926 and 1927.

An equally remarkable achievement was recorded at the Brooklyn Paramount Theatre, where the picture showed on its opening day to as many people as the theatre's opening weeks.

The enthusiasm for "Too Much Harmony" is not confined to New York alone; reports from the Metropolitan Theatre in Boston and the State Theatre in Cleveland both ran up records which have been equalled only once in the last 15 months.

"Too Much Harmony" is a production packed with music and beautiful girls. According to a review published in the "Hollywood Reporter," the production "breezes along like a 90-mile gale and never stops to draw a full breath. The music can't miss anywhere, and the dance routines are original, elaborate, and the sky's the limit!"

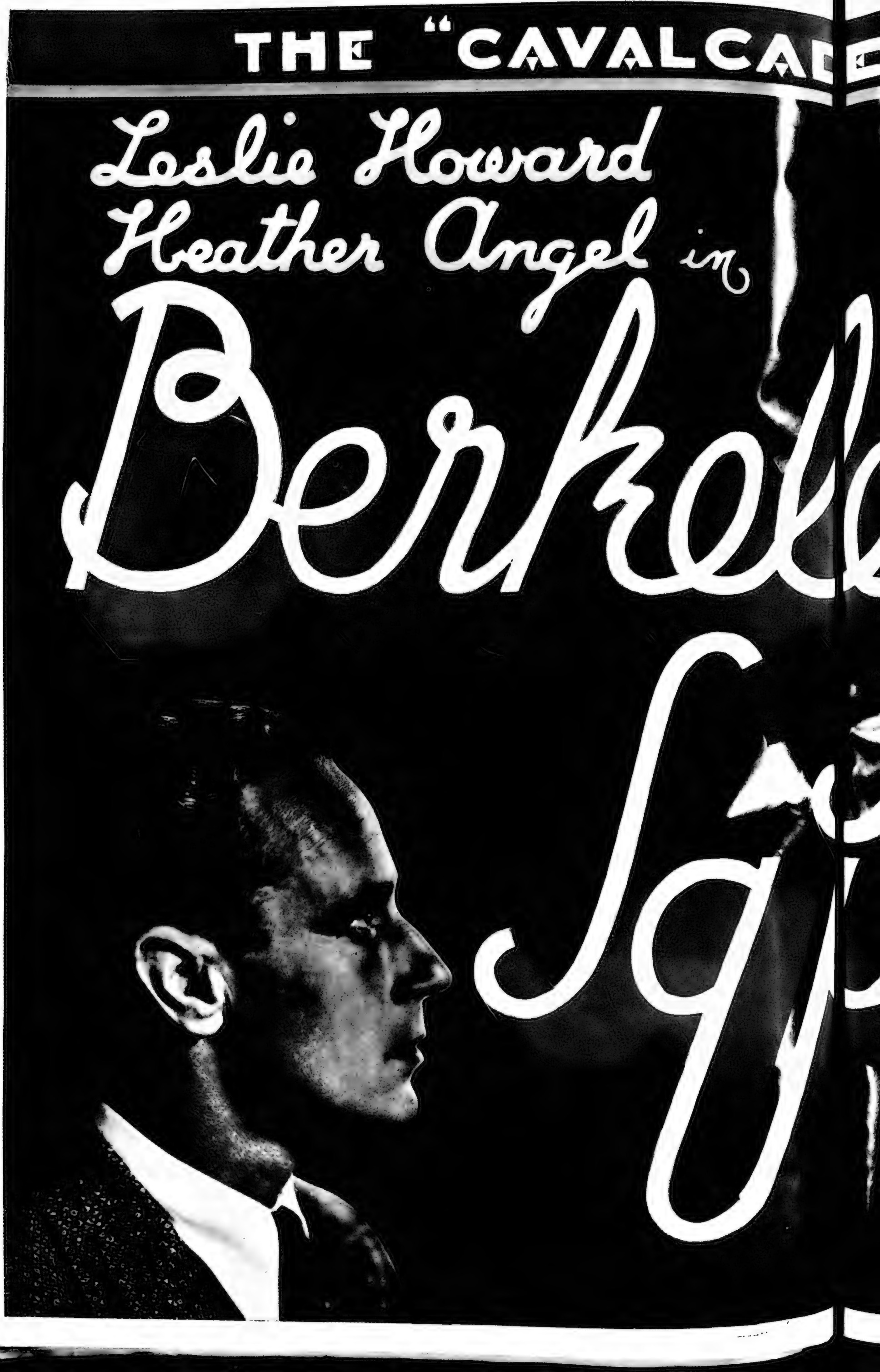
The stars of "Too Much Harmony" include Bing Crosby, Jack Oakie, Skeets Gallagher, Judith Allen, Harry Green, Lilyan Tashman and Ned Sparks.

"Too Much Harmony" is one of the big attractions listed in Paramount's new Third Quarter Group and will be released either in April or May.

Judith Allen and Bing Crosby in TOO MUCH HARMONY (Paramount)

M-G-M's "SHOW WORLD" GROUP

Release dates have now been announced for the line up of attractions comprising the M-G-M "Show World" Group, scenes from which are illustrated above. (1) Frank Morgan and Alice Brady in RING UP THE CURTAIN (Feb. 26). (2) John Barrymore and Helen Hayes in NIGHT FLIGHT (March 5). (3) Madge Evans in BEAUTY FOR SALE (March 12). (4) Alice Brady and Maureen O'Sullivan in STAGE MOTHER (March 19). (5) Lee Tracy and Mae Clarke in TURN BACK THE CLOCK (March 26). (6) Marie Dressler and Lionel Barrymore in THE LATE CHRISTOPHER BEAN (April 2). (7) Herbert Marshall and Elizabeth Allan in SOLITAIRE MAN (April 9). (8) Max Baer and Walter Huston in THE PRIZE FIGHTER AND THE LADY (April 16). (9) Jean Harlow and Lee Tracy in BOMBSHELL (April 23). Details of this group of films appear on page 28.


THE "CAVALCA
Leslie Howard
Heather Angel in
Berkeley
Sq

E" OF 1934
Claire
With VALERIE TAYLOR · IRENE BROWNE
A JESSE·L·LASKY PRODUCTION
DIRECTED BY FRANK LLOYD
FROM THE PLAY BY JOHN·L· BALDERSTON
FOX

A NEW KODAK FILM

EASTMAN
BACKGROUND
PANCHROMATIC NEGATIVE

A film with extremely fine grain combined with reasonably high speed. Eastman Background Panchromatic admirably fulfils its function as a negative medium for composite shots.

. . . an outstanding film for this new era of the motion picture.

EASTMAN
BACKGROUND PANCHROMATIC NEGATIVE

Sample roll free on request

Kodak Limited, Kingsway, London, W.C.2

"BIG TOP" AT ELSTREE

Bickford as Circus Star

GEORGE PEARSON'S NEW STORY

By P. L. MANNOCK

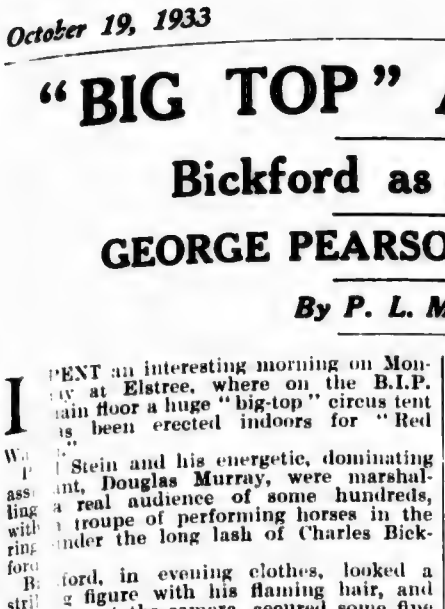
I SPENT an interesting morning on Monday at Elstree, where on the B.I.P. main floor a huge "big-top" circus tent has been erected indoors for "Red Wagon."

Paul Stein and his energetic, dominating assistant, Douglas Murray, were marshalling a real audience of some hundreds, a troupe of performing horses in the ring under the long lash of Charles Bickford, in evening clothes, looked a striking figure with his flaming hair, and Jack Cox, at the camera, secured some fine shots of his bows and well-coached applause, followed by the entry of a horde of assorted capering clowns to the sustained chords of a scarlet-clad brass band.

CAGED BEASTS
An Elstree Whipsnade

Gitta Nissen, in a neat electric-blue costume that enhanced her trim curves, was a blonde vision. Anthony Bushell and Alexander Field were also at work, with Jimmy Handley, Paul Graetz, and pictures of circus figures.

I recognised Gunner Moir in a strong man make-up that revealed his tattooing.



Paul Stein, the director, with Charles Bickford and Raquel Torres in THE RED WAGON (B.I.P.)

Harry Davo, make-up expert, told me of his thrilling job of painting tattoo marks on the numerous areas of the fat lady.

Back were zebras, ponies, mules, tigers and monkeys, a miniature [illegible] with sound and "O.K. for sound."

The big show scenes are costing £1,200 a day.

STANLEY LUPINO
Out of Action

Work on "Happy" had to be switched round to exteriors and a large crowd cancelled, owing to Stanley Lupino's absence. Stanley had to have three teeth and a piece of bone removed from his jaw. He is progressing well enough to resume work this week, I am glad to hear.

On the floors, as spectators, I saw Bobby Howes, Harry Tate, and Gibson Gowland.

ROY FOX AND BAND
In Beaconsfield Film

Roy Fox and his band, known to millions of listeners-in all over the world, are being featured in the British Lion Radio musical production, "On the Air," now being shot" at the Beaconsfield studios.

In addition to this world-famed dance and radio band, a host of well-known radio stars appear in the cast, including Betty Astell, Davy Burnaby, Reginald Purdell, Jane Carr, Mario de Pietro, Hugh E. Wright and Eve Gray.

Herbert Smith, production supervisor of the British Lion Company, is directing "On the Air," which is an original screen story. The technical staff includes Arthur Alcott, assistant director; Alex Bryce, lighting and chief cameraman; Harold King, sound recordist; and Norman Arnold, art director.

CHARLES BENNETT
Sells Two Stories

Charles Bennett, whose play "Blackmail," was turned into such a successful picture that this young playwright turned his attentions to talkies, will have the satisfaction of seeing two of his latest efforts going into production in English studios within the next fortnight.

The first is "Mannequin," which is to be produced at the Twickenham studio; the other is "Shepherd's Warning," which he has written in collaboration with Billie Bristow, with whom he has previously co-operated in scenario writing.

A "RITA" STORY
George Pearson's Second

George Pearson, who entered films as a scenario writer in 1913, has just finished production on "The Pointing Finger," which H. Fowler Mear adapted from Rita's well-known novel. This film is Pearson's second talking production for Julius Hagen at Twickenham.

During the week he has been busy on scenes in the old Abbey of Edensore, which was reconstructed inside the studio at Twickenham by James Carter, art director. This set was erected in record time—one night the whole of the floor was occupied with a jungle scene, and by the next morning the baronial hall of the Edensore family had been substituted, complete with massive oak staircase and wall tapestries.

A. Bromley Davenport has replaced Arthur Metcalfe in the cast as Lord Edensore. John Stuart, Viola Keats, Leslie Perrins, Michael Hogan, Clare Greet, Henrietta Watson and D. J. Williams are the principals.

A STUDIO OPERATION
Hospital Helps "Sorrell"

Some of the tensest scenes of "Sorrell and Son" have just been shot at Boreham Wood under the direction of Jack Raymond. These take place in the operating theatre of a London hospital, where young Sorrell (Hugh Williams) performs his first operation as a qualified surgeon under the anxious eyes of his father.

The B. and D. art department has built a fully equipped operating theatre, authentic in every detail, and help on technical matters has been given by the Middlesex Hospital.

"TROUBLE"
Rogers Now Cutting

While work on "Sorrell and Son" proceeds favourably, "Trouble," starring Sydney Howard, is completed and being edited. Directed by Maclean Rogers, "Trouble" introduces the star as a pleasure cruise steward, and other members of the cast are George Curzon, George Turner, Wally Patch, Dorothy Robinson, Hope Davey and Muriel Aked.

Studio work has just begun on "The Queen," Herbert Wilcox, Anna Neagle, Fernand Graavey and the location unit having returned from Italy, where they have made extensive scenes in the Dolomites, on Lake Garda and in Merano and Cortina.

"PRINCESS CHARMING"
Makes Way for "Aunt Sally"

On the completion of "Aunt Sally," "Princess Charming" will go into production at Islington. The picture will be directed by Maurice Elvey and will star Evelyn Laye.

WALLS BEGINS
"Turkey Time"

"Turkey Time," the new Tom Walls-Ralph Lynn comedy, went into production at Shepherd's Bush to-day. Tom Walls, Ralph Lynn, J. Robertson Hare, Mary Brough, Dorothy Hyson, Norma Varden, D. A. Clarke-Smith, Veronica Rose, and Marjorie Corbett are in the cast.

COOPER'S NEW FILM
Mannequin Parade

George Cooper started production on "Mannequin" for Julius Hagen at Twickenham on Monday. The story has been written by Charles Bennett.

The cast is headed by Diana Beaumont, Harold French, Judy Kelly, Richard Cooper, Ben Welden, Whitmore Humphries and Faith Bennett.

"Mannequin" will be distributed by A.P.D.

STUDIO SUBMARINE
Jack at Weymouth

The "Jack Ahoy" unit, under Walter Forde, is at Weymouth at work on the scenes depicting Jack's escape with the Admiral and his daughter from the outlaws in a captured submarine.

The submarine was made in the studio workshops, and was first seen on the Thames. It has stood its sea experiences very well

With the runaways on board, none of them of any submarine experience, the craft passes through many strange evolutions. It is fired on by the pursuing outlaws and bombed from the air.

DEAN COMPLETING
"The Constant Nymph"

"The Constant Nymph" is now reaching its final stages. During the week scenes have been shot on the set representing the house at Strand on the Green, in which Florence and Lewis live.

On October 20, approximately 115 of the London Symphony Orchestra will appear for the first time in a talking picture.

The scenes will be shot at the Queen's Hall. The occasion is the first playing of Lewis Dodds' Tyrolean Symphony, which has been specially written for the film. Brian Aherne, who has to conduct, has been rehearsing under the guidance of my old friend, Louis Levy.

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Ensign Productions

HUGH PERCEVAL

HUGH PERCEVAL

COLUMBIA'S NEW BRITISH PRODUCTION MANAGER

Hugh Perceval, recently appointed as British production supervisor of Columbia Pictures Corporation, is still a young man, but with a wealth of experience in all branches of the kinema industry. All his business career has been concerned with film production, for he went straight from school to a studio office and has remained in the Trade ever since.

His has been a meteoric career, for in rapid succession he has successfully filled the positions of publicity manager, casting manager, literary editor, scenario writer, and production manager. Mr. Perceval was formerly with the Gaumont, Paramount and Fox organisations. An authority on plays and players suitable for film production, he learned his job under Michael Balcon, of whom there is no superior at this branch, in Europe. Mr. Perceval is recognised as one of the most widely experienced men in British production to-day.

KENNEL LOCATIONS
"Wild Boy"

Albert de Courville has been working with his unit on location at the Greyhound Racing Association's kennels at Northaw since last Monday. The Association are assisting in every way possible in the making of this story of the life of Mick the Miller.

Next Saturday there will be a special meeting at the White City Track at which crowd scenes will be shot for the picture. The meeting will begin at 3.15 and the proceeds will be devoted to charity.

The human cast includes Sonnie Hale, Gwyneth Lloyd, Max Miller, Fred Kitchen, Lyn Harding, Charles Heslop, Arthur Sinclair, Cyril Smith, Gerald Barry, and Trevor Watkins.

Oscar Bovill, the English cameraman, is in Vienna, turning on "Voices of Spring," an Austrian story, for Wolfe Productions, of Berlin.

NEW COMPANY STARTS
"SHEPHERD'S WARNING"

ENSIGN PRODUCTIONS, a new British production company, the chairman of which is W. G. Douglas Hutchinson, M.P., has made its preliminary plans and goes into active production with its first subject next week at Ealing Studios.

This is described as a simple story of English home life, entitled "Shepherd's Warning," which has been written for the screen by Charles Bennett and Billie Bristow.

Norman Walker will direct, and Anne Grey has the leading rôle, which will give her the biggest acting part of her career. She will be seen in the opening reels of the film as the young wife of a country doctor, with a family of young children, and later in the film as the widow with grown-up children, who fights for her son's success.

The cast also includes Norah Baring, who makes a welcome return to the screen after a considerable absence.

Mr. Hutchinson states that preparations are already being made for the production of pictures next year, and that the subjects being prepared are those which will demand considerable exterior work.

Mr. Hutchinson's association with the drama is not new, for he was interested in the West End stage for a considerable period, but deserted it for politics.

"Shepherd's Warning" will be distributed by Butcher's Film Service.

TRIBUTE TO BRITISH CAMERAMEN
ANTHONY ASQUITH AT R.P.S.

A speech of Anthony Asquith, the film director, was the feature of Trade interest at the annual dinner of the Royal Photographic Society last week, at which A. J. Bull, M.Sc., F.R.P.S., presided.

Mr. Asquith, who responded to the toast of the guests, proposed by Dr. D. A. Spencer, the well-known colour expert, said that few people in the film audience realised how much of their enjoyment of a film was due to the camera work. Apart from photography, there were only two technical elements of any importance to the film director—the sound and the cutting—and from the dramatic point of view, photography was the most important.

The eye of the camera enabled the audience to identify itself with any member of the cast, and moreover, was able to translate emotion into pictorial terms.

At the same time, it was necessary to realise that camera angles in themselves had no value and became very boring when they possessed no dramatic significance. One of the reasons for the poor quality of so many British films was the absence of camera-sense. In the last few years, however, there had been great advances. All our studios had first-class cameramen who possessed a real understanding of the dramatic possibilities of the camera.

Lieut.-Col. J. T. C. Moore-Brabazon, M.P., declared that it would soon be possible for this country to get back its former pre-eminence in the kinema Industry that America had held for so many years. Photography, he said, touched every walk of life. Despite past triumphs in photography, they had not yet succeeded in putting simple colour photography on paper.

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PARAMOUNT'S NEW CARTOON STAR

"Pop-Eye the Sailor"

FEATURE SHORTS

BING CROSBY and Chic Sale have been signed for a series of two-reel comedies on the new Paramount short-feature programme for which a series of comedies starring Harry Langdon has already been scheduled.

The company is now concentrating on a series of short-feature productions which will provide the spice of any performance and furnish the elements of compressed entertainment which helps to build up a sound programme into a brilliant one.

In addition to the Harry Langdon and Bing Crosby series, Phil Ryan will produce the new laugh combination of Eugene Pallette and Walter Catlett in several new comedy featurettes.

Paramount's new releases will also include an entirely new series of cartoons featuring a newcomer to the screen in Pop-Eye the Sailor. This new creation has already made his bow to the public and has registered an instantaneous success.

New Cartoon Type

Nobody quite like this nautical hero of the cartoon world has so far appeared in the field and Pop-Eye is considered a likely contender for the heavyweight popularity honours on account of his amazingly fresh and different style of appeal.

A new series of the popular Betty Boop Cartoons which have now become one of the leading screen attractions with kinema patrons in this country will also feature among the coming releases.

To follow on the successful "Sports-Eye Views," Paramount will present the latest editions of the oldest and liveliest sport feature in the world, "Sportlights," featuring the vast empire of all outdoors, with its kings and queens, presented by the man who knows them best.

Screen Souvenirs

Representing the most unique departure in the short feature field, Paramount's Screen Souvenirs have proved themselves a decided financial asset to exhibitors during the past few months, and this outstanding box-office short will continue to be a prominent feature of the new programme.

Memories from the silent screen when all the world was young—people and fashions of twenty years and more ago—world history in the making—choice selections from rare old melodramas, with heroes who *were* heroes, saving the girl and that tender touch of other days that all the world loves—these will be the attractions of the new series of Paramount Screen Souvenirs.

Stars in Mufti

"Paramount Headliners" will star great performers of the stage, screen or radio, including such world-famous names as Rudy Vallee, Duke Ellington, Eddie Duchin, Arthur Tracy (the Street Singer), Vincent Lopez, the Mills Brothers, and others.

The ever-popular Screen Songs produced by Max Fleischer will also feature famous artistes such as the Mills Brothers, the Street Singer and Baby Rose Marie.

The "Hollywood on Parade" series will continue to show the screen's great stars at home and at play. These features capitalise the most fascinating human interest in the entire world—the great heroes and heroines of the screen at home, not acting, but living, just as their admirers want to see them.

Paramount Pictorials, which have been produced on the principle of embracing everything that is thrilling and absorbing and everybody who is interesting will introduce several new features, retaining all the elements of travel, adventure and wonders of science and industry.

THE RETURN TO REALISM

"SHIP OF WANTED MEN"

As a refreshing change from the brilliant artificialities of modern spectacular production, there seems good reason to anticipate an eager welcome for pictures that present the wild freedom and rugged realism of the great outdoors. As if in demonstration of this trend of popular taste, "Ship of Wanted Men," which Butcher's offer this Friday afternoon at the Phœnix Theatre, should come like a gust of salt sea air, as a veritable tonic to the over-sophisticated picturegoer. Here, we are promised dynamic action, swift drama and breathless suspense in a setting as wild and unconventional as its theme.

A lawless company of hunted men, and one woman, making their getaway aboard a mystery ship. A motley crew, who have sounded the very depths of infamy. How will they react to the presence among themselves of a young, beautiful and innocent girl? That is the problem which author and producer have worked out in "Ship of Wanted Men" according to the individual characteristics of each person in the picture.

This promises a plunge into elemental things, with passions surging hot and strong and action swift and forceful. Such drama has always commanded a big following in the kinemas, for, apart from the novelty of situations and characters, "Ship of Wanted Men" follows the long tradition of action pictures upon which the prosperity of the picture Industry has been founded, reinforced by all the added values of sound and speech. This is "he-man" stuff, and demands solid qualities in the players, which should be well supplied by Fred Kohler as the hefty mate of this crime ship, Leon Waycoff as captain, with Jason Robards, James Flavin, and Maurice Black to decorate the rogue's gallery. Gertrude Astor has to depict a hard-baked denizen of the underworld. Against this sinister background of male and female criminality, we are promised the contrasting figure of beautiful Dorothy Sebastian as heroine and star.

Barbara Stanwyck, the Warner star

"EVER IN MY HEART"

DARING THEME FOR BARBARA STANWYCK

The first review to hand indicates the unusual quality and box-office attractiveness of "Ever in My Heart," the latest Barbara Stanwyck picture for Warner, which gives her a rôle entirely new, with a theme that is daringly new without having recourse to sex.

In quoting the following review, Mr. Milder says, "it is unnecessary for me to give you details of the story, because this would betray the unusual and entirely new theme and its treatment."

"'Every in My Heart' is a really fine, simple romance," declares the *Hollywood Reporter*. "We make a bow . . . to the producers and writers of 'Ever in My Heart' for the presentation of something new and rather daring in theme, and particularly to the writers who have done a completely sincere job. There isn't a false note of dialogue, nor a situation that doesn't ring true. . . . Otto Kruger was excellent. . . .

"Archie Mayo's direction good . . . it must be said that the final scenes were beautifully played, written, directed and photographed by all concerned. . . . It's a new kind of picture for Stanwyck."

NEW STAR'S NEW NAME

Paramount has decided to change the name of Miss Frances Dean, the young English actress who recently sailed for the States with a five-year contract with the company, to Frances Drake.

Miss Drake was seen in a small part in "Meet My Sister," and played a leading rôle in "The Jewel," another British film, directed by Reginald Denham, which has not yet been Trade shown.

NEW FRENCH UNIT FILM STAGE PLAY

QUOTA CHANGE

(From Our Paris Correspondent)

"Le Gendre de Monsieur Poirier," 80-y old classical comedy of Emile Augier Jules Sandeau, now in the repertoire the Comedie Francaise, is being scree by the new producing company, Aut Associés (United Authors), under the di tion of Marcel Pagnol. The rôles are pla by stage people—Leon Bernard, Mau Esconde, Jean Dubucourt and An Ducaux.

The majority of pictures made in Fra during the past year have been adap from theatrical successes, and it is gested more attention should be paid original scenarii to give greater human i ing for international distribution ra than reviving old classical plays.

The Foreign Yoke

As already explained, only five kine in Paris and 10 in the provinces are aut ised to show talkies in a foreign langu For the control of the regulation, inclu in the recent quota law, books contain five blue and 10 rose colour forms are b issued, to be valid for the run of a for film.

These are presented by distributor to police prefecture for Paris, and the m or police of any other city, who m thereon the name of the kinema where original foreign picture is shown, with of commencement and termination of run, and it is then to be returned to central kinema controle in Paris.

Paramount's Joinville studios, near Paris, have reached a high level of activity during the last few weeks; all sound stages and dubbing outfits being occupied and booked for some time ahead by French and American companies.

Louis Gasnier has started product the first of four films he is making Paramount. Fred Bacos is completing t second of two films for Fox, and Erich Pommer is preparing production of the first of three more.

LONDON ORGANIST WEDS

Stanley Tudor, for the last 18 months solo organist at the Gaumont Palace, Hammersmith, was married on Thursday to Miss Nellie Cherry, of Cobridge, Stoke-on-Trent. The wedding took place at the Providence Church, Cobridge.

Mr. Tudor commenced his career in t kinema business at the Capitol, Hanley, and later moved to the Hippodrome, Stoke. He has also played the Queen's, Cricklewood; Regent, Stamford Hill; Gaumont Palace, Peckham; Gaumont Palace, Streatham; New Victoria Cinema; Capitol, Haymarket; and Dominion Theatre.

KINE.-VARIETY AT GORTON

The Olympia Cinema, Gorton, Manchester, one of the first kinemas in Manchester, after reconstruction and decorating, have installed a stage and dressing-rooms, and the new policy of the theatre is twice nightly kine-variety, with musical interludes by the newly installed orchestra.

Scenes from BERKELEY SQUARE, the Jesse Lasky Production, which Fox is Trade showing to-day (Thursday). Leslie Howard is the star with Elizabeth Allan in an important featured role. (Story on page 6)

Scandinavia Welcomes "Cavalcade"

An Instrument for Peace

By ROY SIMMONDS
Publicity Director of Fox Films

HAVING recently returned from a trip to Denmark, Norway and Sweden in connection with the presentation in those countries of "Cavalcade," I am still marvelling at the enthusiasm with which these "foreign people" received this very English picture.

Diana Wynyard and Clive Brook are now rivals in popular esteem with such Continental favourites as Garbo, Dietrich and Chevalier.

Noel Coward is a national hero!

Everybody knows that it was Winfield Sheehan who produced the picture and insisted on its being made in the way it has been made. If he went to Copenhagen I think they would accord him a civic reception.

The whole of Europe—with the exception of Scandinavia—is talking war. What a valuable instrument for peace is "Cavalcade" at this critical juncture! These Northern countries do not want war; they want to get on with the job of living. "Cavalcade" has been received as a powerful argument in support of their ideals. The picture has already done three weeks' capacity business in Copenhagen and Oslo and two in Stockholm. It will continue to run for months in all these cities.

Denmark is the only country of the three to allow children in the kinemas. The Danish newspapers encourage their young readers to air their views on the pictures they see. Jorgen Hansen, aged 15, reported thus in the *Berlingske Aften* on "Cavalcade":—

"A film like this must and shall be seen by every child! It is an experience that must not be missed.

"'Cavalcade' towers above all other 'great films' we have seen. Throughout is the impression of culture and taste and never for one moment does it fall from its high standard of English spirit and style To see it is real enjoyment.

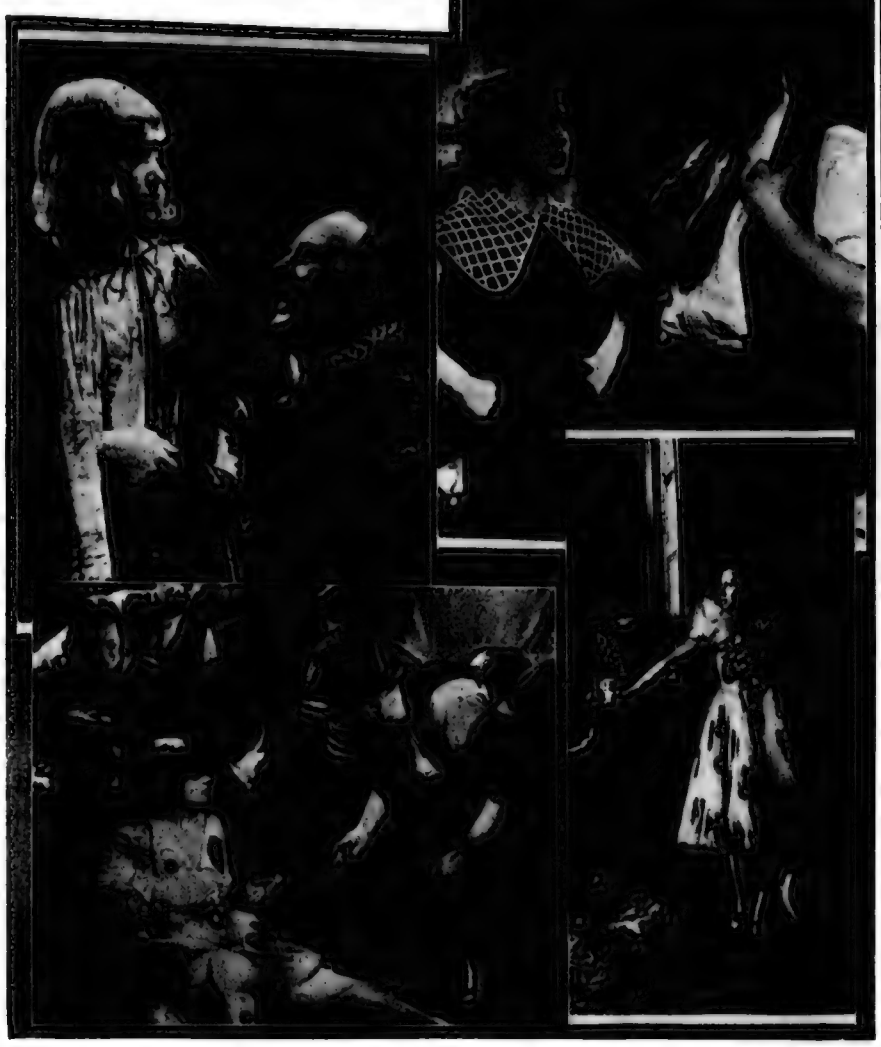
"In my opinion it is the best film ever produced."

Remember, that youngster heard the picture with English dialogue, though Danish titles were super-imposed on the image. Yet he understood every act and every mood. I commend his keen intelligence and appreciation to some of the other Boy Critics of Fleet Street!

They take their film fare very seriously in these countries. When, towards the end of "Cavalcade," a Geneva statesman declares, "To achieve world peace, the world must disarm," the Copenhagen audience applauded whole-heartedly. They stood to attention when the National Anthem was played. It was the most English of any audience I have ever seen.

Although the most serious film audience in the world is the Norwegian, they can appreciate humour. When I was observing audience reaction, I noticed the same thing about Herbert Mundin's appearance, as always happens in an English kinema. The instant Mundin—Mundeen, they call him—makes his entry, there is a kind of rustle of recognition among the audience. They lean back contentedly in their seats, knowing he is going to amuse them.

I cannot conclude these notes without a word about Carl Nielsen, the Fox chief of the Northern countries. He acted as my guide and mentor during my visit. I acknowledge here, briefly, his courtesy, his urbanity, his keen efficiency and his infectious enthusiasm for "Cavalcade"—and all Fox product.



Frances Drake, Paramount's new Hollywood acquisition, has a leading role in THE JEWEL, which is being Trade shown on Friday

SYDNEY DAVIES

CIRCUIT SUPERVISOR FOR COLUMBIA

The circuit supervisor of the efficient organisation which Joe Friedman, managing director of Columbia, has gathered around him, is Sydney H. Davies, an exceedingly popular figure in the Trade, with which he has been associated for practically a lifetime.

S. H. DAVIES

Until recently Mr. Davies held a position with First National, similar to that which he now occupies, and his innumerable exhibitor friends will wish him the best of luck in his new sphere.

Western Show Policy

The first Trade show by Columbia in Bristol was held at the King's, when "The Wrecker" and "Lady for a Day" were screened. The show was well attended by exhibitors from the West Country, and W. E. Dovey, the Cardiff branch manager, who was present, in company with W. J. Wilkinson, the West of England representative, told the *Kine.* that he proposes to run one Trade show a month in Bristol, showing two pictures on each occasion. For the convenience of exhibitors from distant parts of the territory the shows will be held on Sundays.

As soon as his work in Universal's "By Candlelight" is completed, Paul Lukas is to take an eight weeks' vacation, during which he will come to Europe and visit London, with Italy, Austria, and France also on the schedule.

Columbia's Big Four

Second Group of Trade Shows Starts Next Week

THE second group of Trade shows under the Columbia banner takes place at the Cambridge Theatre on Wednesday, Thursday and Friday of next week, October 25, 26 and 27. The four films comprising this group, "My Woman," "The Thrill Hunter," "Golden Wedding," and "Police Car 17," feature some of Hollywood's biggest names, as well as introducing to the kinema a new feminine star and a new crooner.

Included in the well-known screen personalities are Helen Twelvetrees, Victor Jory, Tim McCoy, Buck Jones and Wallace Ford, while the discoveries are Dorothy Tree, a talented actress who co-stars with Wallace Ford in "Golden Wedding," and a radio singer, Randy Andrews, who approaches the Bing Crosby class.

Helen Twelvetrees' Picture

The first to be shown is "My Woman," a sensational broadcasting film, which is scheduled for 8.45 p.m. on Wednesday, October 25.

A telephonist's error, which nearly wrecked this production, actually resulted in the discovery of a crooner absolutely new to the screen, Randy Andrews, for whom a great future is predicted. Victor Schertzinger, the director, who was also responsible for much of the incidental music, was making a scene with Helen Twelvetrees, Victor Jory and Wallace Ford in a set representing the interior of a broadcasting station and wanted a crooner of the Bing Crosby type at once. All the agencies being closed—for it was at night—a call was put through to a local radio station for a particular "star" who was appearing that night. Through a mix-up this message was handed to the announcer, who immediately put through an S.O.S. for crooners to report to the Columbia studio straight away. Absolutely bombarded with half the would-be Crosbys in Los Angeles, the set was in danger of being wrecked unless a voice test was accorded them. Schertzinger heard them, dismissed them, and was still no nearer his ideal, when, from out behind a pile of scenery stepped Randy Andrews. Amazed by his ingenuity, Victor Schertzinger consented to listen, was astounded by his genius for crooning, and gave him a contract on the spot.

Pathos and Drama

The Trade show at 3 p.m. on Thursday, October 26, is to be of "Golden Wedding," a Columbia picture, which is an intensely human drama, a "Grand Hotel" of the middle class.

A gripping story written for the screen by that master of pathos and drama, Jo Swerling, vividly portrays life in a small New York boarding house.

Under Albert Rogell's direction, "Golden Wedding" becomes an emotional and powerful heart-tugger, that is bound to have a popular appeal when shown generally over here.

Wallace Ford and Dorothy Tree "top the bill." Ford has been in great demand of late, and has just completed "My Woman," with Helen Twelvetrees, for Columbia. Dorothy Tree, a newcomer to the screen, gives a startling performance in this picture. Combining extraordinary good looks with an abundance of intelligence, and backed up by several years' stage experience, she plays the lead in "Golden Wedding" like a veteran. This discovery of Columbia's is destined to become a "top-notcher." The remaining principal rôles have been allotted to Mary Carlisle (of "College Humour" fame), Walter Connolly and Walter Byron, with Lucien Littlefield, Willard Robertson and Louise Carter heading a long supporting cast.

Buck Jones' Best

"The Thrill Hunter" reveals Buck Jones in the title-rôle, and, in search of thrills for himself, he provides the craziest and most reckless entertainment imaginable. Apart from his usual 100 per cent. output of reckless devil-may-care horsemanship, he uses "The Thrill Hunter" to blossom out as a comedian of distinct possibilities. Surrounded by a brilliant supporting cast, which includes Ed le Saint, Eddie Kane, Arthur Rankin, Frank La Rue, and Robert Ellis, and partnered by the lovely Dorothy Revier, Buck is outstanding in this perfect riot of combined farce and thrills.

George B. Seitz has directed and has applied all his known directing genius to achieve a finished production, which should register an immediate success in this country.

The story has quite an original twist in that the hero—which, of course, is Buck—ultimately has to become a film hero; he has bluffed his way from the wide-open ranges to Hollywood until, enmeshed in his own "spoof," fame is very unwillingly thrust upon him.

Buck considers it his best film to date. Joseph Friedman is convinced that it's one of Columbia's best.

A New Tim McCoy

The final film in Columbia's second group of pictures, "Police Car 17," shows Tim McCoy in an entirely new rôle. In place of the old wide-brimmed cowboy hat and the rest of the Western regalia, is the blue-peaked cap of the radio policeman, and the shrieking sirens of super high-powered motor-cars. Columbia have sensed the decay in the appeal of the wide-and-woolly type, and have got first in the field with its natural successor. Tim McCoy proves his amazing versatility in this picture, by cramming ten times as many thrills into "Police Car 17" than he has ever provided in any of his previous screen offerings.

Playing opposite him is charming Evalyn Knapp, whose known craze for a thrilling rôle is more than appeased here.

Ward Bond, another star who makes a speciality of courting suicide, is a splendid foil for McCoy, and with him and Evalyn Knapp figures in more thrilling scenes than have ever been packed into one film before.

Wallis Clark, Harold Huber, Edwin Maxwell, Charley West, Jack Long, and De Witt Jennings spell quality in a wonderfully competent supporting cast.

Columbia will Trade show "Police Car 17" on October 27 at 3 p.m.

N.W. LANCS DISCUSSES SUNDAY KINEMAS

EXHIBITORS' TRIBUTE TO RENTERS' ATTITUDE

IN last week's *Kine. Weekly*, the question was asked what did Ald. Rutherford, chairman of the Liverpool Theatres and Public Entertainments Committee of Justices, mean, when, during the hearing of an application by Liverpool exhibitors for permission to give a Sunday entertainment, he said the renters should make some sacrifice. This was elucidated in the discussion at Friday's meeting of the North-Western branch of the C.E.A. held at Liverpool.

It was reported that the magistrates had given permission for kinemas to open provided 10 per cent. of the takings were given to charity.

It was explained to the magistrates that the exhibitor had to pay film hire charges based on the whole takings. The magistrates considered that the 10 per cent. charity quota should be deducted in the first instance and the film hire percentage calculated on the remaining 90 per cent. receipts.

Renters Complimented

The chairman (R. HAMILTON GODFREY) said he was present in court when the application was made and he thought the branch should be complimented upon having secured its objective. In his opinion, the reports of the application and the court proceedings did not do justice to the renters. Whenever charity shows were given the renters acted very fairly.

Personally, he regretted that any imputation had been cast on them. He was confident that he was expressing the opinion of exhibitors in general, when he said the renters had always treated them fairly when there was any charitable cause to be helped.

P. HANMER explained what was meant by the magistrate when he said the renters should make some sacrifice. His objective was to secure that the film hire fee should be payable on the balance remaining after the deduction of the 10 per cent. for charity. The magistrates seemed to be anxious that exhibitors should do as well as possible on that Sunday when the opening will take place, so that the utmost benefit accrues to charity.

100 Per Cent. Charity

Sunday opening in certain outlying areas was then discussed, it having been reported that it was proposed in one place to give a Sunday show from which the whole takings would be handed over to a charitable object.

The branch is using its offices to secure co-operation amongst exhibitors. If Sunday opening is wanted for a particular district it hopes to be able to arrange for a collective application to be made whereby all exhibitors may obtain the privilege.

Another point: The suggestion is that the quota for charity should be 10 per cent., but that did not preclude any exhibitor giving more, if that was his desire. The branch was, however, anxious to secure general recognition of the 10 per cent. charity quota.

In cases where there is disagreement between exhibitors in the different licensing areas as to applications and conditions, the branch will endeavour to bring the parties together, and thus pave the way to a united application being made.

One interesting point of view that was put forward in the discussion was that the magistrates were more likely to grant without much reserve an application to open, if the whole or a big proportion of the receipts were to be handed over to charity, instead of merely 10 per cent. Whilst that may be the case, an important commercial principle is involved, but there is nothing, as has been pointed out, to prevent any exhibitor making whatever contribution he likes to charity. The important thing is to secure Sunday opening in the outlying districts on uniform dates, and at 10 per cent. for charity.

The CHAIRMAN put the position in a nutshell when he said the branch sought to bring about co-operation between exhibitors. If applications for Sunday opening were to be made, it would endeavour to co-ordinate these. In Waterloo and Crosby they had already succeeded, but if exhibitors in other districts were not willing to accept the offer of conciliation and mediation, obviously, the branch was helpless, and the various exhibitors would have to settle their differences as best they could.

"ONLY YESTERDAY" FINISHED

Universal's 5,000 Cast Production

Cable advice on Saturday morning from Carl Laemmle, Jnr., to S. F. Ditcham stated that Universal's production of the super, "Only Yesterday," had been completed that morning.

"Only Yesterday" has already created for itself the impression of being an outstanding picture which will take its place alongside the biggest of productions ever made by Carl Laemmle and Universal.

John M. Stahl produced the picture from Frederick Allen's exceedingly dramatic and human novel, which has, as its background, the outstanding world events from 1917, ending in September, 1933.

The stars are John Boles, Margaret Sullavan, Reginald Denny, Benita Hume, and Billie Burke, while the supporting cast includes such well-known figures as Edna May Oliver, Walter Catlett, June Clyde, Natalie Moorhead, Franklyn Pangborn, Marie Prevost, Robert McWade, Oscar Apfel, Florence Lake, Crauford Kent, Tom O'Brien, Onslow Stevens, Joyce Compton, Berton Churchill, Arthur Hoyt, George Meeker, Barry Norton, Richard Tucker, Caryl Lincoln and Leon Waycoff.

A party from the Scala, Dartford, visited the Twickenham studios last Thursday. Seated left to right: Leslie Perrins, Henrietta Watson, John Stuart and Viola Keats. Behind Stuart (standing) is George Pearson, the director

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing October 23

London

Astoria.—"Eagle and the Hawk" and "Lord of the Manor" (Paramount).
Capitol.—"Channel Crossing" (W. and F.) and "Best of Enemies" (Fox).
Carlton.—"Song of Songs" (Paramount).
Coliseum.—"This is the Night" (Radio).
Davis, Croydon.—"The Ghoul" (W. and F.) and "Summer Lightning" (U.A.).
Dominion.—"Peg o' My Heart" (M-G-M) and "Just Smith" (W. and F.).
Empire.—"The Solitaire Man" and "Whistling in the Dark" (M-G-M).
Marble Arch Pavilion.—"I Was a Spy" (W. and F.).
Metropole.—"Up to the Neck" (U.A.) and "Picture Snatcher" (Warner).
New Gallery.—"The Masquerader" (U.A.).
New Victoria.—"Just Smith" (W. and F.) and "Eagle and the Hawk" (Paramount).
Plaza.—"Broadway Singer" (Paramount).
Stoll.—"Adorable" (Fox) and "Summer Lightning" (U.A.).
Tivoli.—"Gold Diggers of 1933" (First National).

Birmingham

Forum.—"King Kong" (Radio).
Futurist.—"King of the Jungle" (Paramount) and "Christopher Strong" (Radio).
Gaumont Palace.—"Rasputin" (British Lion).
Scala.—"Fra Diavolo" (M-G-M).
West End.—"Sleeping Car" (W. and F.) and "Fast Workers" (M-G-M).

Bradford

Theatre Royal.—"The Sign of the Cross" (Paramount).
The Empire.—"The White Sister" (M-G-M).
The Regent.—"The Mystery of the Wax Museum" (Warner) and "Gallant Fool" (Pathé).

Bristol

Empire.—"Silk Express" and "Lily Turner" (First National).
Hippodrome.—"Kid from Spain" (U.A.).
King's.—"A Bedtime Story" (Paramount) and "The Sphinx" (Pathé).
New Palace.—"The Ghoul" (W. and F.) and "Fast Workers" (M-G-M).
Regent.—"King of the Jungle" (Paramount) and "Worthy Deceiver" (Gaumont-Ideal).
Stoll.—"Cynara" and "East of 5th Avenue" (U.A.).
Triangle.—"Silk Express" and "Lily Turner" (First National).
Whiteladies.—"A Bedtime Story" (Paramount) and "The Sphinx" (Pathé).

Cardiff

Capitol.—"This Week of Grace" (Radio).
Empire.—"F.P.1" (W. and F.).
New Imperial.—"The Kid from Spain" (U.A.).
Park Hall.—"Gabriel Over the White House" (M-G-M).
Pavilion.—"Hold Me Tight" (Fox) and "Train 2419" (Pathé).
Queen's.—"Ann Carver's Profession" (U.A.).

Edinburgh

Caley.—"Cash" and "Strictly Personal" (Paramount).
New Picture House.—"Murders in the Zoo" (Paramount) and "Study in Scarlet" (Gaumont-Ideal).
New Victoria.—"Murders in the Zoo" (Paramount) and "Study in Scarlet" (Gaumont-Ideal).
Palace.—"Oliver Twist" (Pathé).
Playhouse.—"King Kong" (Radio).
Rutland.—"Sleeping Car" and "Justice Takes a Holiday" (Gaumont-Ideal).
St. Andrew Square.—"Sleeping Car" and "Justice Takes a Holiday" (Gaumont-Ideal).
Synod Hall.—"I Like That Man" and "Lord of the Manor" (Paramount).

Glasgow

Coliseum.—"Hawleys of High Street" and "Viennese Waltz" (Wardour).
Cranston's.—"Counsel's Opinion" (Paramount).
Green's Playhouse.—"Before Dawn" (Radio) and "Strictly Personal" (Paramount).
La Scala.—"The Kid from Spain" (U.A.).
New Savoy.—"Murders in the Zoo" (Paramount) and "Train 2419" (Pathé).
Regal.—"Hawleys of High Street" and "Viennese Waltz" (Wardour).
Regent.—"The Kid from Spain" (U.A.).
The Picture House.—"King of the Jungle" (Paramount) and "Best of Enemies" (Fox).

Leeds

Assembly Rooms.—"The Girl I Made" (M-G-M) and "The Silk Express" (First National).
Coliseum.—"Sleeping Car" (W. and F.) and "Night of Terror" (U.A.).
Majestic.—"The Girl I Made" (M-G-M) and "Silk Express" (First National).
Paramount.—"Strictly Personal" (Paramount) and "The Silver Cord" (Radio).
Rialto.—"Private Jones" and "Out All Night" (Universal).
Scala.—"Sleeping Car" (W. and F.) and "Night of Terror" (U.A.).
Tower.—"The Kid from Spain" (U.A.).

Liverpool

Forum.—"The Keyhole" (Warner).
Futurist.—"King Kong" (Radio).
Palais de Luxe.—"Silver Cord" (Radio).
Prince of Wales.—"It's Great to be Alive" (Fox).
Rialto.—"Prince of Arcadia" (W. and F.).
Royal Hippodrome.—"The Girl I Made" (M-G-M) and "Train 2419" (Pathé).
Scala.—"Vampire Bat" (P.D.C.) and "King of the Arena" (Universal).
Trocadero.—"Britannia of Billingsgate" (Gaumont-Ideal) and "The Sphinx" (Pathé).

Manchester

Deansgate.—"The Big Cage" (Universal).
Gaiety.—"Love's Old Sweet Song" (Butcher).
Market Street.—"Gabriel Over the White House" (M-G-M.).
New Oxford.—"Gabriel Over the White House" (M-G-M).
Piccadilly.—"The Ghoul" (W. and F.).
Regal.—"The Good Companions" (Gaumont-Ideal).
Theatre Royal.—"Facing the Music" (Wardour).

Newcastle

New Westgate.—"The Girl I Made" (M-G-M) and "The Night of Terror" (U.A.).
Pavilion.—"Sleeping Car" (Gaumont-Ideal).
Queen's Hall.—"Rasputin, the Mad Monk" (M-G-M).
Stoll.—"Kid from Spain" (U.A.).

Sheffield

Albert Hall.—"Warrior's Husband" (Fox) and "Night of Terror" (U.A.).
Central P.H.—"Kid from Spain" (U.A.).
Cinema House.—"Sign of the Cross" (Paramount).
Electra Palace.—"The Woman Accused" (Paramount).
Hippodrome.—"Strictly Personal" (Paramount) and "Reform" (P.D.C.).
Regent.—"Prince of Arcadia" (W. and F.) and "It's Great to be Alive" (Fox).
Union Street.—"No Funny Business" (U.A.) and "Matinee Idol" (U.A.).

"THE PUBLIC BE HANGED"

Breaks Canadian Records

THE Majestic picture, "The Public be Hanged," broke a precedent at the Palace—the Paramount theatre in Calgary, Canada. This theatre, which for several months has been showing two pictures a week, held the Majestic picture over for an entire week after it broke all previous box-office records in the first two days of its run.

The first picture of Majestic's 1933-34 programme, "Sing, Sinner, Sing," which opened at the Rialto Theatre on Friday, August 11, has been booked to play the entire Loew major circuit. The picture will be shown at the Loew's de luxe theatres in Boston, Newark, Jersey City, Wilmington, and in other key spots. "Sing, Sinner, Sing" is also booked to play the Hippodrome in Baltimore, a first-class house, which has been playing major companies' films exclusively.

Paul Lukas and Leila Hyams head the cast in "Sing, Sinner, Sing," which was recently Trade shown by P.D.C., Ltd., and many well-known players, including Ruth Donnelly, Donald Dillaway, George E. Stone, Jill Bennett, and Joyce Compton, fill the supporting rôles.

WARNER'S NEW PICTURES ANALYSED

Six More Completed

STRONG FEMININE APPEAL

A SURVEY of the first six new pictures recently completed at Burbank has been received by Max Milder from Jack Warner, in charge of production. Mr. Warner states that these pictures have exceptional and wide appeal for feminine patrons, a box-office angle which it is promised will be the keynote of Warner product during the new season.

"Footlight Parade," the all-star musical special, is claimed as a smashing successor to "42nd Street," with even greater spectacular numbers, more gorgeous costumes, sensational production numbers, brilliantly written song and dance hits, and 250 beautiful girls making a chorus that is said to be even more glamorous than that of "42nd Street." The cast is headed by James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Claire Dodd, Frank McHugh, and a host of other well-known personalities.

Paul Muni Special

"The World Changes" is the second picture to star Paul Muni for Warner Bros., under his long-term contract.

With the advent of "I Am a Fugitive from a Chain Gang," Paul Muni immediately leapt to fame and box-office power, and it is anticipated that "The World Changes" will be as great, or even greater, a success than "The Fugitive" has been, because it has plenty of feminine appeal, as well as definite angles for men patrons and because it contains the exact sort of sentimental drama that women love and men are thrilled by.

Paul Muni is supported by a very strong cast, including Mary Astor, Aline MacMahon, Guy Kibbee, Margaret Lindsay, Donald Cook and Anna Q. Nilsson.

Stanwyck Picture

"Ever in My Heart" is the latest Barbara Stanwyck starring vehicle, and is claimed to be one of the biggest heart appeal pictures ever made, with the star in an unique rôle, which gives her the fullest opportunity to play on the heart strings of every audience.

She is supported by an imposing cast, including Otto Kruger, Ralph Bellamy, Ruth Donnelly, Frank McHugh, Wallis Clark and Frank Albertson. Otto Kruger is reckoned to be one of the most important screen finds of 1933, and he is now under long term contract to Warner Bros.

Another "Woman's" Picture

Kay Francis, star of "The House on 56th Street," has a rôle in this picture which gives her fascinating personality and outstanding histrionic ability full range. It is considered certain to appeal to every member of the fair sex, because a woman is the central figure in the most unusual rôle that dominates a story, notable for its dramatic strength.

The leading players include Gene Raymond, Margaret Lindsay, Frank McHugh, Sheila Terry, John Halliday, Henry O'Neill and Theodore Newton.

Ruth Chatterton Again

That outstanding box-office personality, Ruth Chatterton, will be seen for the first time in a Warner starring picture, "Female," a title which again strongly emphasises the woman's angle which should enable it to register one of the biggest box-office successes of the new season.

"Female" is a finely woven dramatic story, high-lighted with comedy and many thrilling moments. The star is supported by such prominent feature players as George Brent, Laura Hope Crews, Ferdinand Gottschalk, George Blackwood, Philip Faversham and Gavin Gordon.

Return of Philo Vance

William Powell, who created the screen characterisation of Philo Vance, the detective, returns to this great rôle in "The Kennel Murder Case."

It was his popularity with feminine patrons that made William Powell a favourite with his portrayal of Philo Vance, the suave and debonair detective, and, therefore, back again in this famous rôle, he should be a "natural" at every box-office.

"The Kennel Murder Case" is notable for its outstanding cast, which includes Eugene Pallette, as the police inspector, Mary Astor, Helen Vinson, Robert Barrat, Arthur Hohl, Ralph Morgan, Jack La Rue, Paul Cavanaugh and Robert McWade, in prominent rôles in a picture that is said to be one of the most thrilling and action-packed detective mystery yarns yet brought to the screen.

Trade Shows Pending

Arrangements are now being made for the early presentation to the Trade of "Ever in My Heart," with Barbara Stanwyck; "The Kennel Murder Case," with William Powell; and then, "Footlight Parade," which, Mr. Milder claims, is a musical production and box-office entertainment without precedent in the history of the screen.

Max Milder

NEW CECIL DE MILLE SPECTACLE

Claudette Colbert as "Cleopatra"

The story of "Cleopatra," which Cecil B. De Mille will direct for Paramount, is now being prepared in Hollywood by Jeanie MacPherson and Bartlett Cormack. Claudette Colbert is announced as final choice for the title-rôle.

"Cleopatra" will go into production after completion of "Four Frightened People," which also has Miss Colbert in the chief feminine rôle.

"The Sign of the Cross," De Mille's previous spectacle and his first in the sound era, is now enjoying phenomenal success at premieres in all parts of the country.

WHERE SHOWMEN MAY SHINE

"Daily Herald" £5,000 Contest Draws Big House

HERE is a great nation-wide opportunity for enterprising showmen. A mammoth £5,000 film contest to decide the five greatest and five next greatest stars of 1933 points the way to bigger and more regular audiences.

And it costs nothing to tie up with this splendid enterprise, launched by the *Daily Herald*, and backed by the unrivalled publicity of a 2,000,000 circulation.

Why not share in this limelight? Make your house the local centre of the great contest.

Not only will it mean bigger business, but you will be eligible for worth-while cash prizes of £25, £10, £5, and five of £2 for the best co-operative effort.

You may enter by arranging vestibule tableaux and poster displays, showing slides or making announcements from the stage. There is unlimited opportunity for originality and initiative.

In this great £5,000 national contest, the *Daily Herald* invites readers to select the five greatest and five next greatest stars of 1933 in each of the following five sections: Character study, comedy, drama, musical comedy, romance.

The 30 stars from whom readers are asked to make their selection are:—

CHARACTER STUDY.—Wallace Beery, Marie Dressler, Gordon Harker, Charles Laughton, Aline McMahon, Alison Skipworth.

COMEDY.—Eddie Cantor, Cicely Courtneidge, Gracie Fields, Ralph Lynn, Zasu Pitts, Charles Ruggles.

DRAMA.—George Arliss, Lionel Barrymore, Ann Harding, Walter Huston, Norma Shearer, Sylvia Sidney.

MUSICAL COMEDY.—Jack Buchanan, Maurice Chevalier, Lilian Harvey, Jack Hulbert, Jeanette Macdonald, Jessie Matthews.

ROMANCE.—Ronald Colman, Marlene Dietrich, Clark Gable, Greta Garbo, Janet Gaynor, Ramon Novarro.

All these stars are, from time to time, on your screen, and every manager should tie-up with the *Daily Herald's* big publicity efforts promptly.

Drop a postcard immediately for full details and printed matter to "Film Contest," 68, Long Acre, London, W.C.2.

NORTH-WESTERN CARNIVAL

Big Demand for Tickets

Members of the North-Western b[ranch] of the C.E.A. are reminded that the [cine]ma carnival will take place on Frid[ay next], October 20, at the Grafton Rooms, Liverpool. Already there has been a very big [de]mand for tickets, which has no doubt [been] encouraged by promises received from [several] film stars, including John Stuart, Nancy Brown, Laura la Plante, that they will put in an appearance. Laura la Pla[nte and] Nancy Brown will probably arrive at Liver[pool] to-day (Thursday) and it is the intention, time permitting, to visit a num[ber of] local kinemas.

Exhibitors should note that mem[bers of] their staffs may obtain half-price tic[kets for] the carnival—that is, at 2s. 6d., instead of 5s. These staff tickets are not transferable.

PRESTON RECORDS BROKEN

Preston recently broke all local attendance records with "Cavalcade," at the New Victoria, "Sign of the Cross" at the Theatre Royal, and "The White Star" at the Palladium, all in the same week. And the other houses did well out of the overflow.

Last week the town had another record-making trio—"King Kong" at the King's Palace, "Mystery of the Wax Museum" at the Empire, and "No Man of Her Own" at the Theatre Royal.

"King Kong" played to no fewer than 37,000 in the week. "Cavalcade" earlier had attracted about the same number.

The record attendance, however, is still held by "The Singing Fool," when 50,000 saw it at the New Victoria.

Theatre Furnishing
Pixtons Ltd.
65-NEWMAN STREET
LONDON.W.1.

ARCHITECTURAL ILLUMINATION WIZARDRY

G.E.C. DEMONSTRATION IN REMODELLED SHOWROOMS

STEP by step, the interior illumination of large buildings has progressed until to-day there is a grace and beauty of form and effect which leaves the lighting efforts of a few years ago far behind - a brief stage on the road to perfection.

The tendency to render all light soft and to rob it of all glare while maintaining its illumination quality is seen in almost every department of lighting. Fittings are designed in a way which makes the fitting itself a harmonious unit in a general decorative scheme, the ceiling or wall being made to contribute its share to the reflection of light.

G.E.C.'s Latest Advance

One of the foremost companies in this march of progress is General Electric, who, this year, make a big advance in all forms of electric appliances and equipment. Their newly decorated and redesigned showrooms reflect not only the patient research of the electrical engineer, but the imagination and skill of the artist in light forms.

W. T. W. Heather, the G.E.C. sales manager, said at a gathering of the Press at the Kingsway showroom on Friday last, the word modern need not mean grotesque, and the aim of G.E.C. designers and craftsmen has been to evolve modern forms which have nothing of the grotesque about them.

Pictures in Light

The section of the G.E.C. display at Magnet House which will especially intrigue the kinema proprietor, is that in which architectural lighting finds beautiful expression. Illustrated on another page are designs exhibited in these rooms, but to see them at their best it is better to have them exhibited feature by feature, as was done last week by F. H. Penwarden for the benefit of a *Kine.* representative.

Mr. Penwarden became eloquent on architectural lighting, and he has that gift of showmanship which exhibits with the right touch of emphasis to make the greatest impression.

Oliver P. Bernard, an artist in light forms, has been the consultant in developing these designs, and the results are really magnificent.

Planning Early

One point which Mr. Penwarden emphasised strongly is the need to adopt a scheme of architectural lighting before an

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THE DAWN OF DOUBT

Two dear souls were watching Kong's final flutter; they had been responsible for a running commentary the whole film through. Finally, one announced: "You know, my dear, I believe it's a fake!"

NEW ROYAL, RAMSBOTTOM

Kalee Equipped with W.E. Sound

New Royal Kinema, Ramsbottom, which opened on Monday (October 9) has been equipped with two Kalee No. 8 projectors having rear shutters. These machines have a throw of 100 ft., the projected picture being 18 ft. wide. Western Electric, 3A type, sound picture equipment is installed.

The projector contract was carried out by the Kershaw Projector Co., Leeds, under the supervision of their representative, F. V. Steele. The manager of the New Royal is S. Ingham.

The Observation Window

Early Efforts for Colour

The Film Serving Mankind

R.P.S Annual Dinner

IN an office in Long Acre, not a hundred miles from that of the *Kine.*, is a collection of kinematograph apparatus all but unique—a history of the progress of colour kinematography. The doyen of the collection is a venerable piece of cabinet work, bearing the date 1890, and the name W. Friese-Greene—a camera adapted to take film about 6 in. in width, and with the aid of two lenses, colour filters, and focal plane shutters in place of an intermittent movement, to produce films having both colour and stereoscopy.

ANOTHER interesting camera has an aperture two pictures in height, and still another runs double-width film, both for purposes of colour, the latter having in fact been used for the Cinechrome process with which the Prince of Wales's Indian tour was filmed years ago.

NEXT month, from November 7 to November 30, the Royal Photographic Society is holding its fifth series of exhibitions "Photography in the Service of Mankind." This time it goes down to the sea and back to the land, the subject being the application of photography to agriculture and fisheries.

A LARGE number of scientific bodies are co-operating in this exhibition, from the Ministry of Agriculture and Fisheries to research organisations both at home and in the United States and Canada.

FILMS will be screened on Wednesday evenings. On November 8 "The Apple Factory" (Ministry of Agriculture), "The Evolution of a Grain of Wheat" (Canadian Pacific Railway), and "The Marine Parade" (British International Films) will be screened. On November 15 "Plums that Please," "John the Bull," and "Fishing Across Canada," and on November 22 "Home Making by Irrigation," "The Story of the Grasses" and "The Ways of Life" will be screened. The last named is a British Social Hygiene Council film.

THE status of the Royal Photographic Society in relation to the kinema was emphasised at the Annual Dinner last week by two of the speakers, Lt.-Col. J. T. C. Moore-Brabazon and Anthony Asquith, who both insisted upon the importance of Photography as the main technical element of the film. The latter's reference to the sterling work of the British cameraman was a well-deserved tribute to a class of technician whose contribution to the present success of British films is yet not too widely admitted.

A DELIGHTFULLY soft effect in close-ups and other shots is being obtained in Paramount's Hollywood studios by a very simple expedient. Silica sun reflectors of the sort usually used in outdoor scenes are made to catch rays from studio lamps and reflect them on to the subject. In a close-up of Richard Arlen in "The Golden West," one unit illuminated both sides of the face by using direct light on one side and a reflector on the other.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The projection room of the Savoy, Shirehampton, opened on October 2. Ernemann projectors are installed and a Newton cathode-oxide rectifier handles current. Walturdaw's supplied projection and stage lighting apparatus

SIEMENS-PLANIA CARBONS
SIGNIFY PERFECT CONSISTENCY

THE BUILDING OF MODERN UNIT ORGANS

C.E.A. GENERAL COUNCIL AT COMPTON'S ACTON WORKS

AT the invitation of the John Compton Organ Co., Ltd., members of the C.E.A. General Council spent a pleasant and instructive afternoon on Wednesday of last week investigating the mysteries of organ building at the company's works at North Acton.

The journey by coach was preceded by a luncheon at the Florence Restaurant, at which J. J. Broad, managing director of the company, proposed the toast of "Our Guests" in a brief speech.

He remarked upon the ever-increasing number of C.E.A. members who were installing organs, and bore testimony to the enterprise, sound judgment and hard work which characterised exhibitors.

Compton Advances

Speaking of the advances his own company had made in ever evolving some new feature, he mentioned the carillon, introduced in 1903; the special vibraphone in 1931; and in 1932 the Compton Patent Illuminated console.

That afternoon they would hear at the works the latest contribution to organ tone, the solo 'cello, a development which had been the result of considerable labour and experiment.

Paying a tribute to the genius of John Compton, who would meet members at the works, Mr. Broad referred to an American opinion of him as a generation ahead of his country in organ design.

A Tour of Inspection

Arriving at the works, the General Council members divided into parties of a dozen and made a tour of the workshops, being fascinated by the number and intricacy of the processes employed.

Technical guides explained that every part of the organ was manufactured on the premises, and workers were seen busy at benches with electrical soldering irons and other tools fashioning the tiny connections upon which the success of the Compton organ depends no less than upon the larger parts.

Baking Bakelite

One of the processes which attracted great attention was that where an artisan weighed a light brown powder in a scale, spread in a mould and subjected it to heat and pressure. A few moments and the mould was removed and a number of glistening bakelite organ parts were released.

In another workshop, craftsmen in wood fashioned frames and percussion parts and fitted expression chambers, while farther on still, consoles were being fitted together, ivory keys and ivorine tabs fixed, and the attractive, glistening console familiar to kinemagoers gradually evolved.

The Cello Stop

J. I. Taylor, the company's technical director, demonstrated the tones of the latest Compton model, including the promised solo 'cello to a large number of the party, who congregated round the console during the demonstration.

The stop is certainly a very remarkable one and brings to the organ a colouring hitherto lacking. In Mr. Taylor's hands

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LIVERPOOL'S BRIGHT SPOT

Neon for Scala and Futurist

Over 1,300 ft. of neon tubing are used for the exterior illumination at the Scala and Futurist kinemas, Lime Street, Liverpool, which was switched on for the first time last week. At the Scala the frontage has been outlined in red and green tubing, with ornamentations to conform with the architectural features of the building. On the frontage there is a name sign in 3-ft. letters illuminating red, whilst a smaller sign in 12-in. letters is erected in a position where it can be easily read from Renshaw Street.

The Futurist Kinema frontage has also been outlined with red and green tubing.

Ionlite, Ltd., of Liverpool, who executed the Scala and Futurist contracts, have orders on hand for neon lighting schemes to be carried out at the Regent Kinema (Knotty Ash), Warwick Kinema (Windsor Street), and the Bedford Kinema (Walton), Liverpool.

HERALDING PRESTON'S BIG PICTURE PARADE

E. BARRIE OPENS WINTER CAMPAIGN

MANAGER R. BARRIE, of the Theatre Royal, Preston, always full of bright publicity ideas, is planning a big campaign for the autumn and winter seasons. The foyer is filled with all kinds of throwaways and the walls, pay-box and entrance to the theatre are literally plastered with signs.

These read "A.B.C. Big Picture Parade, 1933-1934. The sign of the best talkie entertainment," and are preparing the public for a big entertainment campaign. Incidentally, the notices are well set off by a new decorative scheme in gold, orange, black and sea-green, considerably enhancing the appearance of the stairs and foyer.

In conjunction with the scheme, too, Manager Barrie has had a gigantic cut-out similar to the notices placed on the outside of the kinema in an illuminated circle.

This astute manager had an effective and appropriate radio tie-up with his showing of "Hello, Everybody." The leading radio agents of Preston contributed to a big foyer display and there was also a fine window display in the centre of the town.

In addition, the song hits in the film were amplified from over the theatre the week before, and while it was being presented. Radiograms in the foyer were provided by Messrs. Goddards, who, in return, gave the striking window display.

"WHITE SISTER"
Effective Publicity at Glasgow

A full page in the *Evening News* advertising the "White Sister" (M-G-M) at three of the first-run houses in Glasgow, was used by Ian Bryson, resident manager of the Lyceum, Govan, to advertise his run of this picture at a later date. Mr. Bryson obtained, at little cost, reprints of this page, and distributed them to all the houses in the district.

A special performance was also arranged for the benefit of the local clergy.

In one of the upper windows in the front of the house a display was arranged with a cut-out of Clark Gable standing outside the convent gate, and a cut-out of the White Sister inside, with the convent as a background. Above the canopy was a huge cut-out, and at night, when this was illuminated, it directed attention to the scene staged above.

As a prologue to the film, the lights were dimmed, the record of "Ave Maria" played on the non-sync., and, as the record finished, the tabs were opened and the film screened.

BAKER'S HELP
Puts Over "Hawleys of High St."

Following upon his recent successful exploitation, Manager Brunt, of the Alhambra, Birmingham, launched another campaign for "Hawleys of High Street" (Wardour), co-operating with the bakeries of Hawleys, of Highgate, whose premises are opposite the kinema.

Over 30 of Hawleys' vans carried double-crown bills on each side, worded, "Buy Quality Bread from Hawleys of Highgate, and Don't Forget to See 'Hawleys of High Street' at the Alhambra." Cards with similar wording were displayed in the shops of all the agents of Hawleys within a two-mile radius of the kinema. To complete the campaign, Mr. Brunt converted the kinema lounge into a replica of the shop in the film, with Leslie Fuller very much to the fore.

In co-operation with United Artists and Kodak, Ltd., Mr. Brunt arranged window displays with 26 of the photographic firm's agents in connection with "Perfect Understanding" (U.A.).

A LONE PATRON
Sees "The Ghoul" at Midnight

Smart showmanship by Manager F. M. Goodwin, of the Court Kinema, Darlington, for "The Ghoul" (U.A.) is having its own reward in the shape of capacity business this week. An advertisement was placed in the local Press offering a prize of two guineas to the lady who could sit all alone through a midnight performance of the film.

Hundreds of replies were received to the challenge, and to decide which should be the lone patron a draw was held on the stage. On the night of the screening large crowds collected outside the kinema, and when the lady came out she was cheered and carried shoulder high through the street.

F. J. Smidmore's lobby display at the Trocadero, Liverpool, for FRA DIAVOLO (M-G-M), the announcement in the centre being on a black background and illuminated by spot-light. The cut-outs are hand-painted in colours

THE NON-STOP SHOWMAN

More Ideas from Dennis Walls
A STUNT FULL 'ER LAUGHS

DENNIS C. WALLS might well be named the non-stop showman, for each week we receive a fresh batch of exploitation ideas used in connection with films at the Casino, Manchester.

To announce the forthcoming screening of "Hawleys of High Street" (Wardour) Mr. Walls arranged a street parade, consisting of a uniformed man pushing a truck laden with suit-cases, labelled "Full 'er Laughs," and announcing the arrival of "Hawleys of High Street."

For "Radio Parade" (Wardour) tie-ups were arranged with radio dealers who co-operated with window displays and a vestibule display of radio sets. A microphone was connected to a speaker in the vestibule, and the film was publicised by broadcasting at the busy periods during the day.

Twenty thousand circulars were distributed by Mr. Walls, calling attention to a free gift scheme in connection with the screening of "Letting in the Sunshine" (Wardour).

By arrangement with a local confectioner, free samples of "Sunshine" toffees were

An amusing street stunt by D. C. Walls, of the Casino, Manchester, for HAWLEYS OF HIGH STREET (Wardour)

distributed in the vestibule to patrons. At the confectioner's shop every purchaser of "Sunshine" toffee was presented with a voucher which was exchanged at the theatre for a ticket in a draw for six 2-lb. boxes of chocolates. The draw was made from a drum on the stage at the conclusion of the film.

"SIGN OF THE CROSS"

Another showman to take full advantage of the exploitation opportunities offered by "The Sign of the Cross" (Paramount) is Norman L. Adams. With a striking display in an alcove at the entrance to the Adelphi, Slough, the kinema under his management, he has been attracting enormous crowds.

The shape of a large cross was cut out from a sheet of plywood, coloured black, and over the cut-out was stretched a piece of gauze. Behind this was a backcloth on which was painted an arena scene from the film. Cut-outs of persons and of lions added a touch of realism to the setting, which is visible through the piece of gauze.

PROLOGUE FOR "THE LOST CHORD"
ORGAN EFFECTS IN DUNDEE KINEMA

WHEN showing "The Lost Chord" (A.P.D.) a very effective prologue was introduced by Victor Hamilton, the resident director of The Kinnaird, Dundee. Prior to the film actually commencing there is thrown on the screen a print of the music of the title piece, and a man sings the song.

Mr. Hamilton improved on this by having the Kinnaird organ, at which Tom Fraser presides, play the accompaniment to the vocalist, whilst on the stage there was erected a dummy organ—made from three-ply wood—at which a member of the staff, wearing an organist's surplice, sat as if playing the instrument. When the last few bars of the song was being sung there appeared in the "mirror" of the "organ" the vision of a nun—this part being played by another of the kinema staff.

SOUTHERN SETTING
For "The Painted Woman"

Bob Gudgeon and Harry Blent, of the Grand, Kidderminster, revealed their artistry in an effective tableau for "The Painted Woman" (Fox). The picturesque setting in the window imparted a true South Seas atmosphere.

An incident from the film was adapted to provide an arresting scena. A large cut-out figure of Wm. Boyd was seen, bending in a threatening attitude over the kneeling form of Betty Shannon, while through a window on the left peered the face of Irving Pichel. A further cut-out of Betty Shannon side by side with one of Spencer Tracy occupied a frame on the right. Names of stars were given on a top streamer, while the title stood out in bold lettering across the bottom.

Day matter and intriguing captions in coloured characters bordered the window on each side. Lighting effects in a scheme of amber and blue added to the attractiveness of the display.

HULL'S BIG RADIO BOOST
Gives Publicity to the Grand

Once again the exceptional exploitation possibilities of "Radio Parade" were taken advantage of in connection with the showing of this film at the Grand Theatre, Hull, last week. Every wireless shop in the town co-operated by arranging unusual window displays, and in the lobby there was an excellent show of Marconiphone receivers.

The *Hull Daily Mail*, who ran the now famous "Choose the Stars" competition, also ran a full page advertisement in which all the principal radio shops took space. The Grand presented £10 in cash and Stuarts, of Hull, gave a Marconiphone wireless set for prizes.

The city was literally inundated with pamphlets advertising the film, and three large display carts toured the principal streets every day.

A DECK SCENE
For "Luxury Liner"

A smart display by H. A. Steven in the vestibule of the Majestic, Blackburn, drew a great deal of attention to the screening of "Luxury Liner" (Paramount).

An illuminated scene of Gibraltar, as seen from the deck of a liner, formed the centre-piece against a background of jazz-patterned cloth.

Above this appeared the title and stars of the film, and below an announcement card tieing-up with the Canadian Pacific. On each side was a picture of a liner framed in a ship's lifebelt. Canadian Pacific pictorial posters on the walls gave further atmosphere to the display.

"CAVALCADE" BOOST

Manager Ernie Vincent, of the Hippodrome Super Cinema, Derby, brought off some valuable and inexpensive advertising in the lay Press, as a tie-up with the showing of "Cavalcade" (Fox) for this week. On two nights of last week the *Derby Evening Telegraph* carried no less than four pages of advertisements by tradesmen, the word "Cavalcade" appearing in nearly every other line.

BABY KONG IN CHATHAM STREET STUNT

HELD CAPTIVE BY TWO NEGROES

HERBERT E. WEBSTER, [illegible] played originality in [illegible] tion of "King Kong" [illegible] the Empire, Chatham.

Two negroes, attired as na[illegible] warriors, paraded the town carrying a [illegible] bamboo pole, on which was tied an [illegible] out representation of an ape, [illegible] 10 ft. 7 ft., made of three-ply wood [illegible]. Notices painted on the negroes' [illegible] yields gave the day matter and stated th[illegible] "This just a baby Kong—come and see the [illegible] King Kong at the Empire."

In the lobby were numerous [illegible] outs, chief interest was centred on a frame, 7 by 5 ft. A linen sheet was stretched [illegible] the back with "King Kong" [illegible] paper pasted on to the rear, [illegible] ing the mouth and white the [illegible] highlights of the beast's body. [illegible] a flasher this was intermittently [illegible] and gave an over-shadowing [illegible] group of natives and hunters [illegible] tree in front of the frame, [illegible] Tropical forest effects were also worked into this ingenious scheme.

A tie-up with Burton's was arranged and a notice stated: "We could make a suit for 50s. for any type of figure, even King Kong see the film at the Empire."

"LEAVE IT TO ME"
A Fitting Slogan for S. J. Hobbs

This title might well be the slogan of Manager Hobbs and his able assistant, H. L. Rombach, who have been keenly exploiting the various channels of publicity in respect of "Leave it to Me" and "Facing the Music."

For the first picture very telling tie-ups were arranged with Marks and Spencer's, local furnishers and photographic studios. A gent's outfitter was also engaged to notify the public to "Leave it to Me" to dress you in style; but, 'leave it to Gene Gerrard' to make you laugh all the while.

For "Facing the Music" numerous tie-ups were made with local music shops, cycle shops, Marks and Spencer's, and ladies' costumiers. But, perhaps the crowning feature was a teaser advertisement, which aroused much interest, in the *Midland Daily Telegraph* in the "Lost and Found" column asking for information as to where The Right Girl might be found.

Each night, prior to the week of showing, clues were sought, the C.I.D. were asked to investigate clues received, and on the Saturday night it was announced that "They found the right girl and her identity will be disclosed at the Empire Theatre." Much interest was created by this unusual type of advertising, which, undoubtedly, had the good effect in the box-office.

"SIGN OF THE CROSS"
A Memorable Presentation

A memorable presentation was made in the vestibule of the Carlton Cinema, Boscombe, on the occasion of the screening of "The Sign of the Cross" (Paramount). Set in a natural rockery and surrounded by cut-outs made from 6-sheet posters was a large white illuminated cross forming a striking yet reverent display, which won the high praises of a large number of visitors.

As a screen presentation, Manager W. Thornton arranged for the appearance of a large cross on the curtains.

With its appearance came a fanfare of trumpets. As a play-out, the record "Shepherd of Souls" was played on the non-sync.

THE WAY TO "42nd STREET"
Signs at Bolton Cross Roads

Manager F. H. Le Cren, of the Regal, Bolton, made a tremendous effort for "42nd Street" (Warner) this week, with excellent results. The highlight of the campaign was a large balcony display in the auditorium lit by fairy lights and spot lights, and a street stunt with men in special uniforms with large direction arms, posted at the crossings of the town, pointing [illegible] the Regal.

Further publicity was given by special large day bills in all clubs, hotels, billiards halls, workshops, and cafés, [illegible] throwouts distributed at the tow[illegible] Special match, attractive tie-ups with [illegible] record dealers, and special [illegible] arranged with café orchestras.

Two of the men who were stationed at Bolton cross-roads to direct the way to 42nd STREET (Warner) at the Regal

STAINLESS STEEL POSTER & STILL
FRAMES
from
GIROSIGN - LIMITED
90, WARDOUR STREET, W.1
Phones: Gerrard 3526-3527

C. W. Scott-Buccleuch's street stunt for THE WARRIOR'S HUSBAND (Fox) at the Empire, Bristol

GREEK SOLDIER AT BRISTOL

BOOSTS "THE WARRIOR'S HUSBAND"

WHEN showing "The Warrior's Husband" (Fox) at the Empire, Bristol, last week, C. W. Scott-Buccleuch made the question, "Who Wears the Pants?" the keynote of his publicity.

Dressing a man in the uniform of a Greek soldier, with a framed card covering his breastplate with this question upon it, he kept him at the entrance to the theatre part of the time, and in the mornings before the show started sent him out on the streets.

Specially printed handbills were distributed, headed, "For forty centuries the question has been Who wears the pants? Did 2,000 B.C.?—1933. See how man became the supreme sex"

Mr. Scott-Buccleuch also secured some good write-ups in the local newspapers.

"KING OF JAZZ" REISSUE

Goes Over Big at Bolton

Universal's "King of Jazz" was exploited regally in Bolton, at the Theatre Royal, on the present showing of the reissue by F. B. Boddington, the manager. Modernistic jazz lighting effects were made in the house, also stage lighting is made to fit the opening and closing scenes. Brenograph effects were also made to fit in with the picture.

Angles of tie-ups exploited included the following:—Toilet preparations, as used by Jeanette Loff and Jeanie Lang, two of the featured players; American cigarettes, as smoked by Bing Crosby and John Boles; ballet shoes, as used by the Russell Markert Dancers; garden and park benches, as seen in the scena of "Bench in the Park"; wedding dresses and fine laces, as seen in the bridal veil numbers; gramophone records and songs in the leading gramophone and music shops; Spanish mantillas and combs, as seen in the scene of "It Happened in Monterey"; electric lighting and bulbs to boost Osram lamps, similar to those used on the sets; Kodak film and Bell and Howell cameras; shoes for the angle of the song, "Happy Feet."

"42nd STREET"

Liverpool Campaign

R. Pascoe, manager of the Garrick P.H., Liverpool, carried out an intensive publicity campaign for "42nd Street" (Warner), which he featured a few days ago. His preliminary publicity consisted of the screening of slides and the display of art six-sheet and double crown posters in the theatre lounge.

During the week of showing, a massive 48-sheet poster was placed in position of the frontage of the theatre, which occupies a commanding corner site. Shopkeepers in the district whose premises are illuminated on Sundays displayed double-crown posters over the week-end; in addition, 5,000 handbills were distributed from house to house.

At the entrance to the theatre, which was well posted with "42nd Street" publicity, stood a man dressed as a traffic policeman, who directed people to the pay-box. The result of the campaign was a substantial increase in takings.

PLUGGING SONG HITS

Wins Patronage at Crewe

"42nd Street" (Warner) evidently piled up big cash at the box-office as a result of the campaign put over by S. E. Abbey, of the Empire, Crewe.

A window display was arranged with Marks and Spencer, advertising the film and the song hits, and tie-ups were arranged with leading radio stores. Copies of *Filmograms*, giving scenes and the story of the film, were distributed by newsagents with the local papers and to patrons of the kinema.

A week previous to showing, the song hits were plugged at each performance over the non-sync. A display on the front of the house was also used to good effect, publicising the A.B.C. Big Parade.

WE DONE HIM WRONG

In commenting on the exploitation of "She Done Him Wrong," at the Oxford Playhouse, Glasgow, we mentioned the manager as A. S. Mailer. This is incorrect, for A. Mitchell Mack is manager, and credit for that exploitation is due to him.

"CAVALCADE," THE TALK OF HOVE

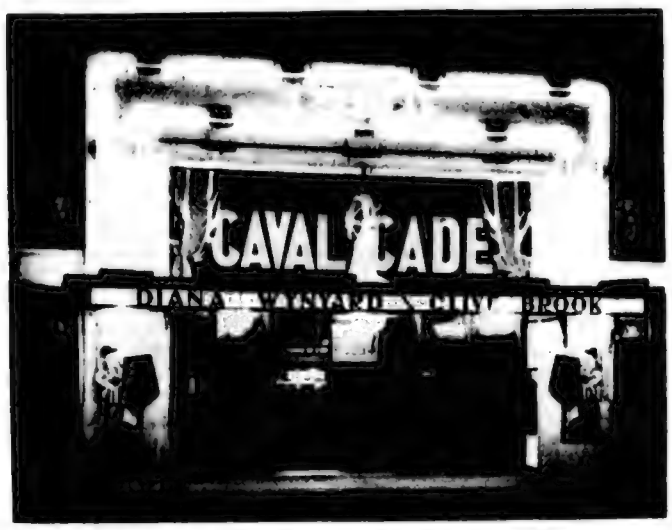
Lido's Impressive Prologue and Picturesque Displays

DIGNITY in showmanship found its happiest expression in the campaign for "Cavalcade" (Fox) put across with conspicuous success at the Lido, Hove, by the general manager, C. A. Maguire. Both from an exterior and interior point of view there were colourful displays, and each showing of the film was preceded by a prologue, the impressiveness of which evoked widespread comment in the town.

By drawing the tabs while the final episodes of the short, "Round the World," supporting film was still on the screen, Mr. Maguire was able to dress the stage without any delay. Immediately the supporting film finished, the curtains parted on a brilliantly lit stage to reveal Britannia as the centre of a tableau, with John Bull and two Heralds. At the same time, white-surpliced figures that rose in a long line from the organ well were revealed as the Brighton and Hove Male Voice Choir.

The choir gave a strong rendering of "Comrades in Arms" and "Land of Hope and Glory," the non-sync. helping to bring the latter number to a dramatic crescendo. There was a final fanfare from the Heralds—now silhouetted in the opening sequence of "Cavalcade"—and then, right away with "the film of the century!"

Britannia and her Heralds provided the chief motif for the picturesque displays in the main vestibule and on the imposing Neon-lit frontage of the Lido. In addition, Mr. Maguire arranged, in conjunction with a big local drapery store, a centre window display—"Cavalcade of Fashion"—showing some half-dozen models representative of 1800 to the present day.



In its CAVALCADE (Fox) dressing, the Lido, Hove, presented a striking picture. This photo was taken at night

LANCS MIND READER

In Tent Outside Kinema

A mind reader housed in a tent outside the County Cinema, Lancaster, was used by John Barker, of the County Cinema, Lancaster, to focuss attention on his presentation of "The Mind Reader" (First National).

A "mind reader" in a tent outside the County Cinema, Lancaster, aroused considerable interest in the screening of THE MIND READER (First National)

Posters on the front and at the sides of the tent bore catchlines and announced the title and stars of the film. Inside the tent a man attired in glittering costume sat at a table covered with black velvet, gazing at a crystal. Concealed red and green lights created the mysterious atmosphere which surrounds the professional mind-reader.

ACTED PROLOGUE

For "The Sign of the Cross"

A strong publicity campaign was launched by Freddie W. Williams, general manager of the Empire circuit, in connection with "The Sign of the Cross" (Paramount) at the Empire Cinema, Birkenhead. A huge cross of variously coloured electric lights surmounted the theatre, and there was a fine display of the Paramount publicity aids. The greatest inspiration of all, however, was the staging of a scenic costume prologue throughout the week which preceded the booking. An actor as Nero addressed the captive Christian girl, Mercia, who was kneeling in prayer on the other side of a prison grille. The prologue was immediately followed by the Paramount trailer for the film itself.

CROSS PURPOSES

An instance of live showmanship was revealed by A. E. Kendrick, of the New Cross Kinema.

With "The Sign of the Cross" being shown all around the district, he made a great splash with his publicity for "The Good Companions," in which he stressed the point "The Sign of (New) Cross."

So heavy have been the bookings for "Cavalcade," which has been showing all this week at the Picture House, Stirling, that four special afternoon matinées were arranged a week previously.

Passing Pageant of Stars

FOLLOWING THE DRUM AT BATH BEAU NASH

C. V. FRENCH, the manager of the Beau Nash Picture House, Bath, was to the fore again lately, when he designed another of his novel advertising schemes to signalise the screening of "Radio Parade," and "The Mystery of the Wax Museum."

To acquaint the Bath public with the fact that the latter film had been secured, 2,000 special booklets were circulated.

To give special publicity to "The Radio Parade," Mr. French arranged tie-ups with a radio firm. Further, a microphone was installed in the theatre, and he arranged a series of ten-minute anticipatory talks, in the nature of a special interlude, with the patrons of his kinema, and alternating his remarks with snatches of songs associated with one or another of these famous stars "The Mystery of the Wax Museum" was also the subject of a special talk.

Outside the theatre, as a lobby display, Mr. French arranged a drum, revolving on a vertical axis, and bearing around its circumference "still" pictures of various "stars" who figure in "Radio Parade." From above, in a fashion not unlike the ribbons of a miniature maypole, were suspended streamers, reaching to the edges of the drum, and lit by tiny electric lamps.

The whole apparatus was surrounded by "cut-outs" of the various stars.

REVOLVING DISC

An Attraction for "State Fair"

A tie-up with the local co-operative society enabled J. Leeswood Jones to obtain some valuable publicity for "State Fair" (Fox) during its showing at the New Royal, Birmingham.

The front of the theatre and the vestibule were dressed to create a fair-ground atmosphere, and, with suitable publicity, advertising the film and the co-operative society's farm produce. To complete the display a large cut-out of Sally Eilers was suspended beneath the canopy.

A feature of the display was a disc 4 ft. in diameter, attached to an electric motor. A line was painted on the disc, continuing from the centre, in circles to the outer edge. When the disc was revolved the impression was created as if a number of lines, forever increasing, came from the centre. The mechanism for this stunt was fitted by the chief projectionist of the New Royal.

AN ALL RADIO BOOST

Southend Showman's Tie-up Scoop

With his showing of "Radio Parade," Harry Chadwick, manager of the Rivoli, Southend-on-Sea, secured the assistance of practically every radio dealer in Southend, Westcliff and Leigh. Effective posters were prepared for window display, and these were backed up by screen announcements at the Rivoli, to give zest to the idea.

Chadwick offered two prizes of £5 and £2 for the best-decorated windows, and there was the keenest competition for the honour and the prize. The local Press gave the scheme its support.

HANLEY'S PIERROT TROUPE

ALL "GOOD COMPANIONS" AT THE REGENT

FURNISHERS, chemists, stationers and tailors co-operated last week with L. C. Gregory, manager of the Regent, Hanley, for exploiting "Good Companions" (Gaumont-Ideal).

One of the outstanding stunts, however, was the appearance of the usherettes in pierrot costumes, but outside publicity played a prominent part, a number of business houses, and additional Press notices co-operating.

At Campbell's, one of the largest furnishers in the town, the whole of the front window was packed with publicity. In the background of the window a stage was set with a pierrot troupe of entertainers, while in the foreground a number of cardboard cut-outs of personalities in the film were on view.

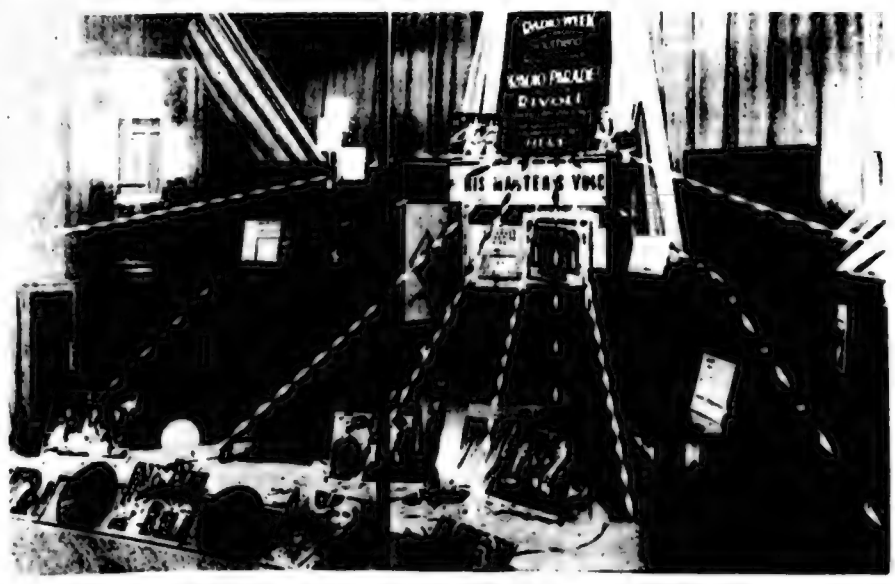
At Milton and Milton, chemists, another large window was brought into use for exploitation purposes. Various toilet requisites were on view, surrounded by a cleverly constructed frame containing the words "Good Companions for the winter." Messrs. Webberley's, printers and stationers, also had a good display. This time a window was devoted to the novel by J. B. Priestley, with a huge notice stating where the film was to be seen. At Woodford's, a large tailors, a couple of huge hands in the position of shaking, were featured in the window, and on a number of overcoats, etc., were notices advertising the film.

LEGIONAIRES VISIT KINEMA

To See "Hearts of Oak"

Members of the British Legion, with their standards, and a party of officers and lads from the *Flying Fox*, the Bristol R.N.V.R. training ship, visited the King's Kinema on Thursday evening last to see the film, "Hearts of Oak" (International Productions).

During the week, H. M. Burge, the manager of the house, made a special concession to unemployed members of the British Legion by admitting them free of charge to the first matinee performance. Mr. Burge also dressed the front and vestibule of the theatre in keeping with the character of the picture. Strings of signal flags ran from the top of the building across the front down to the top of the canopy. Across the vestibule was the White Ensign and other flags, on the right of the entrance, facing the street, was a green starboard ship's lamp, and on the left a red port light. Lifebuoys and other nautical gear added to the general effect of the display.



This display won first prize in Harry Chadwick's competition among local radio dealers for the best window display tie-up for RADIO PARADE (Wardour) at the Rivoli, Southend

November 27 Releases

A VARIED SEPTETTE

Allows Use of Many Old Favourites

Musical Suggestions Compiled by A. W. OWEN

ALTHOUGH we have only a septette of releases this week they are very interesting from a musical point of view and interludes of the suggested music should well repay the trouble and small cost incurred. "Rienzi," Wagner's thrilling war overture, is chosen for "The Eagle and the Hawk," and, if possible, time should be allowed for its performance in its entirety or with a recognised cut only.

"The Lord of the Manor," in its countryside setting of beautiful English scenery, is well suited by "Merrie England" Selection, with its melodic songs and dance music, contrasting so favourably with the modern dance syncopated tunes. For "Forgotten," the Jewish life film, I have chosen "Kol Nidrei," which is perhaps the best known traditional Jewish air, and its atmospheric tone-colour well suited to the story of the film.

"The Mighty Deep," Jude's fine song of the sea, should serve to introduce "Killers of the Deep," the under-sea interest film, and, finally, "The Londonderry Air," which is always a big favourite, will suit "Peg o' My Heart" with its traditional Irish setting.

"PEG O' MY HEART" (M-G-M)

CERT. U. 7,829 ft. Reg. No. F.8892. Reviewed in *Kine.* June 22, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald.
ATMOSPHERE.—Sentimental romantic comedy-drama based upon J. Hartley Manners' successful stage play in its beautiful Irish setting.
ORCHESTRA.—"Londonderry Air," Traditional Irish folk song. (Paxton.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo or synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Londonderry Air," recorded on Columbia D.B.5158 (Sear arrangement) by J. H. Squire and his Celeste Octette.
LIGHTING EFFECTS.—Blendings of three shades of green.

"HALLELUJAH I'M A TRAMP" (U.A.)

CERT. U. 7,871 ft. Reg. No. F.8756. Reviewed in *Kine.* May 18, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Al Jolson.
ATMOSPHERE.—Romantic comedy-drama set partly to music which expresses the calm philosophy of a tramp.
ORCHESTRA.—"Hallelujah I'm a Tramp." Selection. (Chappell.) Or song theme only, "You Are Too Beautiful," as introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copies, either for solo or synchronisation with records as detailed below for non-sync.
NON-SYNC.—"Hallelujah I'm a Tramp." Selection. Recorded on H.M.V. C.2573 by the New Mayfair Orchestra; or foxtrot song only, "You Are Too Beautiful," on B.6346, by Olsen's Band.
LIGHTING EFFECTS. — Blendings of the brightest colours in fading sequence.

"LORD OF THE MANOR" (Paramount)

CERT. U. 6,267 ft. Reg. No. Br.8751. Reviewed in *Kine.* May 18, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet
STARS.—Betty Stockfeld, Fred Kerr.
ATMOSPHERE.—Comedy of the English countryside, adapted from the stage play of John Hastings Turner.
ORCHESTRA.—Selection, "Merrie England." Ed. German. With cuts to suit length of time allowed for interlude, or for short interlude. No. 1 of "Nell Gwyn" Dances, by the same composer. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-solo copies in either case for either solo synchronisation with records as detailed below for non-sync.
NON-SYNC.—Selection, "Merrie England." Ed. German. Recorded on H.M.V. C.2196 by the New Symphony Orchestra; or "Vocal Gems" from the same opera, recorded on H.M.V. C.2106 by the Light Opera Company.
For short interlude use No. 1 of "Nell Gwyn" Dances, recorded on H.M.V. B.2987 by the composer and the New Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of light blues, violet and greens, in fading sequence.

"THE NARROW CORNER" (Warner)

CERT. A. 6,261 ft. Reg. No. F.8969. Reviewed in *Kine.* July 20, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Douglas Fairbanks, jr., Patricia Ellis, Ralph Bellamy.
ATMOSPHERE.—Romantic drama in a tropical setting, adapted from a novel by Somerset Maugham.
ORCHESTRA.—"Four Ways" Suite. Eric Coates. No. 3, "Eastwards" only, presented as an introductory interlude.
ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with the record as detailed below for non-sync.
NON-SYNC.—"Four Ways" Suite. No. 3 only, "Eastwards," recorded on Columbia D.B.9756-7 by the Regal Kinema Orchestra. NOTE.—These records contain the entire suite, four numbers, and are useful for library purchase. "Eastwards" is on No. 9757.
LIGHTING EFFECTS.—Oriental colours, as deep orang and purple, etc.

"FORGOTTEN" (Universal)

CERT. U. 6,240 ft. Reg. No. F.8877. Reviewed in *Kine.* June 22, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—June Clyde, William Collier, jr.
ATMOSPHERE.—Domestic drama depicting a tender story of Jewish life, has a quiet philosophy and emotional appeal.
ORCHESTRA.—"Kol Nidrei." Max Bruch. (Feldman Continental catalogue.) Arrangement for violin solo and orchestral accompaniment.
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation.
NON-SYNC.—"Kol Nidrei." Max Bruch. Recorded on Columbia L.X.131 by Gaspar Cassado, 'cello and piano, or sung by Cantor Joseph Rosenblatt (in Jewish) on record H.M.V. D.X.217.
LIGHTING EFFECTS.—Mauve, violet and purple sequence.

"THE EAGLE AND THE HAWK" (Paramount)

CERT. A. 5,701 ft. Reg. No. 8,906. Reviewed in *Kine.* June 29, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Frederic March, Cary Grant.
ATMOSPHERE.—Aerial dramatic story of the war, showing vivid details of realistic engagements and active service undertaken by a flying squad.
ORCHESTRA.—"Rienzi" Overture. Wagner. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration and synchronisation with the record detailed below for non-sync.
NON-SYNC.—"Rienzi" Overture. Wagner. Recorded by Bruno Walter and the Royal Philharmonic Orchestra on Columbia L.1820-1.
LIGHTING EFFECTS.—Red flood, and blending sequences of deep amber and deep crimson.

"KILLERS OF THE DEEP" (Butcher)

CERT. U. 4,591 ft. Not registered. Reviewed in *Kine.* July 13, 1933.
ATMOSPHERE.—Travel interest film of an exploration of the bottom of the ocean in search of sunken treasure off the West Coast of Mexico.
ORCHESTRA.—Song, "The Mighty Deep." Jude. Synchronised with record or sung by vocalist. Orchestration must be made by M.D. in key required.
ORGAN.—As orchestra, with adaptation from the song vocal copy with pianoforte accompaniment. Baritone key should be used if synchronisation with record is desired, as detailed below for non-sync.
NON-SYNC.—Song, "The Mighty Deep." Jude. Recorded on Decca F.2244 by Jack Collings, baritone, presented as an introductory interlude only.
LIGHTING EFFECTS.—Blending of light, medium and dark blues while song is being sung or recorded, then to mauve and light orange when film titles appear.

Solo Organ Interlude, No. 17

TWO FROM CAPE TOWN

J. Scott Williamson at the Alhambra Console

ORGAN: TEN RANK WURLITZER

IT is very interesting to find that organists overseas are reading this page weekly and beginning to send specimen solo interludes for publication in this series and are themselves finding benefit and new ideas from our home efforts.

J. Scott-Williamson has had a long and varied experience in kinema solo organist's work, extending over ten years. He started as pupil and assistant of Emil Velazco when he was chief organist of the Roxy Theatre, New York. He returned to England in 1930 and played at the Lozell's Picture Theatre, Birmingham, and ... months afterwards went to open the Wurlitzer organ at the Plaza Theatre, Johannesburg. He joined the African Consolidated Theatres in 1931 and has since then played for them at the Capitol Theatre, Pretoria, and is now at their Alhambra Theatre, Cape Town.

I hope in the near future to be able to publish interludes from Australia and New Zealand, where a number of our organists are fulfilling engagements, and also from several leading American organists, so that we may make the series international in character.

A. W. O.

A MUSICAL SETTING TO THE FOUR SEASONS

Slides.	Music.
"*Spring* has been the theme for many a lay, This one just fits it, by the way."	"Springtime Reminds Me of You" (Chappell and Co.). Verse for Title slide, segue Chorus, with H.M.V. Record, D.A. 1258 (sung by R. Crooks).
"In the good old *Summer* Time Well suits this season in rhyme." Chorus of song (words).	"Good old Summer Time." Chorus in synchronisation.
"Now a classic is required Chaminade's '*Autumn*' is desired."	"Autumn Chaminade" synchronised with H.M.V. Record C.1966 (De Groot and his orchestra). (Ricordi).
"Last of all we come to *Winter* It's a puzzle what to play, I've found one! the 'Skater's Waltz,' This will save the day."	"Skater's Waltz," Waldteufel (Boosey, Hawkes and Co.). H.M.V. Record if (desired) C.1326. International concert Orchestra.

MUSIC AND NATURE.

Slides.	Music.
Music and Nature have charms alike, Composers have written on ev'ry sight, The sun, the moon, the trees and the flowers, Have all been set to these magic powers.	"Shady Tree" (Donaldson), or any suitable tune.
At day's commencement let us start, With this composition smart.	Modulate E Flat to F. Song "Out of the Dawn" (Donaldson). Verse.
"Out of the Dawn." Chorus words.	Chorus of song. Synchronised.
As we travel through the day Of Nature's beauties let us play A modern tune on a pretty scene It tells of "Trees" on the village green.	"Trees," Rasbach (Chappell). Play in C. Last eight bars only as introduction.
Chorus words of "Trees."	Chorus. Synchronised.
Rain also has its day, And is depicted in this way.	Modulation. C to E Flat.
"Rain" chorus words.	"Rain" chorus only synchronised (Francis, Day and Hunter).

Around The London Shows

Paramount-Astoria's Change of Policy—Variety in Descendant—Hammersmith Stage Show

IT is understood that the houses on the Paramount-Astoria circuit are curtailing the variety side of its programmes and that in the near future, the "film's the thing" will be its policy.

The decision will occasion considerable surprise in view of the reputation that has been acquired by the circuit for lavish spectacular shows. It is the intention, it is gathered, to feature variety artistes, minus the song scenas, dancing troupes and such like.

Changes are also being made in the musical arrangements of the circuit, with the view to greater co-ordination. House bands will be withdrawn as, and when, occasion arises; the idea being to inaugurate a policy of films and variety—rather than maintain the present programmes of spectacular shows tending to over-shadow the films.

Cantor Tie-ups

E. G. Shaw, of the Blue Hall, Edgware Road, W., gave the screening of "The Kid from Spain" a good boosting by arranging a number of tie-ups with local retailers of gramophone records. Among the best of the displays which he put out were the shows in the multiple stores, and here cut-outs of a bull throwing Eddie Cantor and large heads of the principal players formed attractive settings for the selections of records displayed.

A part of the vestibule was also allocated to a cut-out and record display which also created a great amount of interest.

Dalston Goes Eerie

"The Ghoul" was given good publicity at the Dalston Picture House last week, when R. Patterson arranged another of the striking window displays which are attracting so much attention in the district. The window space adjoins the theatre and the front of it was furnished to represent a portion of a drawing-room, with partly open french windows at the back. Through these could be seen the figure of the Ghoul, and an effective background was made by a distant view of wooded country faintly lighted by a green flood.

From a ceiling fitting heavy rain was thrown across the scene, which was also occasionally illuminated with flashes of lightning. The eerie air of the display created a lot of interest during the week it was on show.

Troxy Adopts Kine.-Variety

After a comparatively short period of programmes exclusively consisting of films, the palatial Hyams house, the Troxy, on Monday, commenced its kine.-variety policy. One is not surprised at the decision in view of the success which has attended their vaudeville-cum-films programmes at their other houses.

For the initial programme, Maurice Winnick and his orchestra, and Frank Coleman, the B.B.C. "soprana," were the stage attraction.

In conversation with "Micky" Hyams, I gathered that a number of "top-liners" will be seen at the Troxy during the next few weeks.

"Cavalcade" Presentation

A most appropriate prelude to the screening of "Cavalcade" was staged by "Dick" Read, of the Hammersmith Gaumont Palace, in co-operation with Bobby Howell, the musical director, which not only proved a musical treat, but also scored a spectacular success.

On the "tabs" parting a realistic setting of Nelson's monument in Trafalgar Square was disclosed. The column towered to the "flies," and on either side were representations of Landseer's famous lions. The lighting and scale of the setting made a spectacular scene.

On the plinth of the statue opening, the whole orchestra moved downstage on a raised dais.

The orchestra then played a selection of the popular war tunes, interspersed with vocal numbers. An added novelty was the display of the numerals of the years, on an illuminated panel on the base of the statue, as the music passed each era.

Morden's Phantom Organist

During the absence of Pattman, the house organist, on holidays, Jack Barrasford, of the Morden Kinema, worked an original "stunt."

At the time for the organ interlude, a slide was shown, announcing that "Pattman, at the organ, will now play 'The Italian Love Lyrics.'" The console of the organ then slowly rose, but the keyboard was shrouded in a sheet with the outline of an "organist." Beneath the sheet, the hands of the "organist" could be discerned moving up and down, as the tunes were heard.

At the conclusion, the console gradually descended, there was a momentary "black out," the sheet (unseen, of course) whisked off, and the keyboard revealed. A stage then informed the audience that Pattman was absent in the flesh, but present in spirit.

The secret of the "stunt" was the use of the "non sync." playing Pattman's records, and a stage-hand beneath the sheet.

Wood Green's Bull Fight

A great deal of merriment was caused in Wood Green last week by Percy Shenwick's "Kid from Spain" (U.A.) exploitation, and excellent business resulted from the interest it aroused in the public.

The chief item in the campaign was a two-man-power "bull" and toreador act which toured the districts putting over a variety of slap-stick situations and the link between theatre and stunt was made by linen discs fixed to the "bull's" hindquarters and the red cloth waved by the attendant.

Attention was drawn to the theatre by means of a moving display, which showed Eddie Cantor being tossed by a bull. This was made on a life-sized scale and arranged so that when the bull was moved on a pivot, its horns caught Cantor, sending him upwards with sufficient force to fling his jointed arms, legs and eyes about.

An effective display for ZOO IN BUDAPEST (Fox) by Manager M. Fineberg, of the New Palladium, Croydon

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Delegates to the C.E.A. General Council, photographed outside the John Compton organ works at North Acton on Wednesday, October 11

C.E.A. VISIT TO COMPTON FACTORY

(Continued from page 37)

the effect was very faithfully rendered throughout widely differing passages.

Jimmy Welsh's Speech

When the delegates gathered for tea, James Welsh, president of the C.E.A., voiced the thanks of the members for the courtesy of the John Compton Organ Company, mentioning particularly John Compton, Mr. Broad and Mr. Taylor, and Mr. Drew, of St. Albans Press Agency, for the excellence of the arrangements.

A humorous touch was his reference to a friend, who, many years ago, possessed an American organ. When asked why he preferred it to a piano, he said it was because you could hang on to the note you'd got while you were finding what the next one was.

A Secret of Success

When John Compton rose to reply, one realised what was one of the strongest factors in the success of the Compton Co. He referred with real appreciation to the "boys" who had been his apprentices at Nottingham and who had grown up with the company, to the holding of important positions. He mentioned, in a tone of real appreciation, the work of "Jim" Taylor, the technical director.

"We have always built good organs," said Mr. Compton, "but we had a difficulty in persuading kinema proprietors to venture upon this addition to their picture fare. It was Mr. Broad who showed us how to sell them."

Mr. Compton's speech was whole-heartedly applauded by the members, and the delegates were shortly afterwards conveyed to their railway stations to catch trains for home.

LIVERPOOL'S NEWSREEL THEATRE

SCHEMED TO SEAT 600

December Opening Planned

ONE of the first specially designed newsreel theatres in the provinces is in the course of construction in Church Street and Williamson Street, Liverpool, in the heart of the city's principal shopping area, to plans by A. E. Shennan, F.R.I.B.A., of Liverpool. This is a new venture of Messrs. Edwin Haigh and Son, kinema proprietors, of Commutation Row, Liverpool, and is estimated to cost between £15,000 and £20,000.

The site is at present occupied by shops, which are so constructed that the walls and roof can be utilised for the kinema; the concrete ground floor will be built upon for the auditorium floor, whilst the first floor of the old building has already been completely demolished to allow for the erection of a balcony.

In the central area of the city there are already six kinemas, with the probability of another—the Paramount Plaza—being commenced shortly. It is quite possible, however, that the newsreel theatre, which will be designated the Tatler News Comedy Kinema, will cater for a class of audience different from that which patronises the average kinema owing to the fact that its programmes will be built up of news films, comedies, interest pictures and dramas of an unusual type that are not regarded as a commercial proposition for the ordinary kinema.

Striking Frontage

Although the frontage of the Tatler to Church Street—one of the main shopping thoroughfares in the city—will be only 18 ft., with a 13-ft. entrance, it will be sufficiently attractive to serve as the kinema's shop window, the entrance being in a well-designed framework with large black marble panels. Over the entrance will be the title, "Tatler," in neon tubing at an angle on the black marble background panel, in corners of which there will be the words "News," "Travel," "Comedy," and "Interest" in small block letters.

The vestibule flooring up to the two pairs of swing doors will be of marble tiling, whilst the floor covering of the foyer up to the stalls entrance doors and balcony staircase will be of rubber in a jazz marble design.

The entrance foyer from Church Street to the auditorium will be 65 ft. long by 12 ft. wide, and the paybox will be situated about midway. Decorations of this section have been chosen with a view to making an appeal to ladies; the wall will be lined with oak panelling, on which there will be large arched mirrors with bevelled edges, the arched natural-silvered mirrors being separated with narrow tinted mirrors to give a pillar effect and add a touch of colour.

From the foyer there will be swing doors giving direct access to the theatre, and a staircase leading to the mezzanine waiting-room, which will be well furnished; a short flight of stairs from the waiting-room serves the balcony, which has a centrally situated entrance on the cross gangway separating the front balcony seats from those at the rear.

To Seat 600 Persons

Measuring 92 ft. long by 33 ft. wide, the auditorium will have seating for 400 persons in the stalls and 200 in the balcony. All the chairs will have 20-in. centres and Sorbo rubber armrests; each seat will have 16 or 17 springs.

Extending about half the length of the auditorium will be the balcony, which will be of a sufficient slope to allow for an uninterrupted view of the screen from any position. Side wings will be carried along the side walls to exits, at the screen end of the theatre, leading to Williamson Street. There will be a stage 12 ft. deep by 22 ft. wide, and in the basement ample dressing-room accommodation will be provided.

The basement is the same dimensions as the auditorium, and will house, in addition to the dressing-rooms, lavatories for the stalls patrons, staff rooms, and boiler room. It is intended at some future date to instal a kinema organ, and for this purpose an organ chamber will be built immediately above the stage.

Projection will be from a room to be built over the centre balcony, the throw to the screen, which will be about 14 ft. 9 in. wide, being 60 ft. At the time of writing, the make of projectors and sound picture equipment to be installed has not been decided.

Latest type of heating and ventilating plant will be installed.

It is expected that the Tatler will be completed in time to open in December. Programmes will usually be of one hour twenty minutes' duration.

John Compton demonstrates the rise and fall mechanism of the illuminated console which is to be installed in the Astoria, Brighton

FUTURIST MODERNISED

NEW DECORATION AND LIGHTING

In its new guise the Futurist Kinema, Liverpool, is now one of the smartest dressed theatres in Liverpool. It has been redecorated from top to bottom in lighter and brighter colours, which, contrasting sharply with the darker decorations that formerly prevailed, have given this place of entertainment the atmosphere of an essentially city house.

The decoration scheme is in varying tones of pale rose, peach and petunia, enriched with silver and gold, with one or two touches of yellow and blue to give contrast. The ceiling and walls are entirely treated with a rough texture surface, shaded or blended, and relieved with incised ornament; glazed in richer tones than the ground. Fibrous plaster enrichments to the ceiling and walls are scumbled in harmonious tones and etched in gold and silver.

It was decided that any drastic change in the ornament and relief plaster work would be inadvisable, as it might possibly interfere with the acoustics, which are so excellent. Painted decorative panels have been introduced in the two boxes, illuminated by soft flood-lighting, and form an attractive feature.

New Proscenium Opening

The proscenium framing has been entirely altered and a new coved framing moulding fixed. This is illuminated by concealed lighting and completed by a handsome pelmet in petunia and silver, with silk taffeta draw curtains in silver, peach and petunia. The theatre has been recarpeted with two tone carpet to harmonise with the scheme.

The electric lighting has also been renewed, the main lighting coming from large modern-stepped glass octagon fittings suspended from the ceiling, together with a central dome fitting of impressive design and colours. The panels of the dome are flood-lit. Four-colour lighting on the most up-to-date lines has been installed, so that a changing colour effect is constantly taking place.

The stage has had particular attention, so that it can be used for variety interludes at any time required, and for that purpose the screen and speakers have been made to "fly," this operation taking about 30 seconds and leaving the set in position. The stage is carpeted and hung with curtains of grey velvet in two tones.

The whole of the scheme has produced a refined and beautiful effect, and has been designed and carried out by G. H. Morton and Co., Ltd., 75-79, Bold Street, Liverpool.

STURTEVANT AIR CONDITIONING

For the information of kinema proprietors and others having ventilation problems, the Sturtevant Engineering Co., Ltd., has issued an attractive booklet in semi-stiff covers illustrating and describing various types of air filtration and conditioning plant.

Sturtevant air filters operate on the spray or viscous principles, a high filtration efficiency being obtained by both methods. Copies of the publication No. 1374 are obtainable from the Sturtevant Engineering Co., 147, Queen Victoria Street, E.C.4.

REGINALD FOORT AT WEMBLEY

TO OPEN REGAL, WIMBLEDON

When I reached the Majestic Kinema, Wembley (County Cinemas, Ltd.), on Saturday afternoon, there was a capacity house and money was being turned away at the box-office. There is no doubt that Reginald Foort at the organ was responsible for the attendance of the majority of the audience by the reception given to him before he had played a note.

Popularity on the radio is a wonderful asset and when a showman's personality is combined with a clever musical interlude you have the secret of his success.

The interlude roamed from the classics to old-fashioned tunes and community singing of favourite melodies, concluding with his radio key signature, "Pack Up Your Troubles." Since Reginald Foort has been appointed musical adviser of the County Cinemas Circuit he has been touring round the various theatres, staying a week or so in each place, and concentrating on the kinemas which happened to be showing a programme of no outstanding attraction, with good results to the box-office returns everywhere.

When the Regal, Wimbledon, opens on November 20, he will act as resident solo organist at any rate for a considerable period, as a large four-manual, twenty-one unit organ is to be installed at this theatre. Reginald Foort is again visiting the Regal, Canterbury, this week.

A. W. O.

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Kinemas Planned

TWO MORE ODEONS

Liverpool Plaza Contract—Kinema Site in Sunderland—Purley Plans—Reigate 2,000 Seater—Worthing Tenders

THE scheme for the erection of the new super-kinema on a site in Ombersley Street, Droitwich, is now to proceed.

The promoters are Cinema Services, Ltd., of 63, Temple Row, Birmingham, and the architects, Satchwell and Roberts, LL.R.I.B.A., 6, New Street, Birmingham, in conjunction with Yates, Cook and Darbyshire, architects, of 43, Great Marlborough Street, London, W.1. Plans, which have been approved, provide for a building to provide accommodation for 660 people.

Sunderland Site Acquired

A site at the junction of Alexandra and Ryhope Roads, Sunderland, has been acquired by Geo. F. Hill, of Cleadon, for a kinema to seat about 1,250 people. We understand that building will not commence for some time yet.

Contract for Liverpool Plaza

The contract for the erection of the new Plaza kinema to be erected on the site in Pudsey Street and London Road, Liverpool, has been placed with Wm. Tomkinson and Sons, Great Newton Street, Liverpool.

The kinema, which will seat 3,000, is for the Paramount Co., of 166, Wardour Street, W.1, and will cost about £300,000.

The architect is Frank T. Verity, F.R.I.B.A., 7, Sackville Street, W.1, and A. E. Shennan, F.R.I.B.A., North House, North John Street, Liverpool, is acting locally.

Hull Extensions

Plans have been approved for extensions at the Tower Cinema, Hull.

Haverfordwest's 1,000-seater

Final plans for a new kinema to seat 1,000 at Picton Place, on the site of Lewis's Warehouse, Haverfordwest, have now been passed by the Haverfordwest Borough Council. The architect is Howard Williams, St. Andrew's Crescent, Cardiff, and work will be commenced in a short time. It is anticipated that the kinema will be in use before next spring.

Romford Site for Super

We understand that a well-known Essex exhibitor has just purchased for about £40,000 a very fine site in South Street, Romford, for the purpose of building a super-kinema with a seating capacity of approximately 3,000 and a car park which will accommodate 500 cars.

The position is behind the Star Hotel, and work has already commenced on the foundations.

Odeon, Wallington

Preparations are now being made for the building of the new Odeon kinema at Wallington for the Odeon (Wallington), Ltd., 39, Temple Row, Birmingham, of which Oscar Deutsch is chairman. The architects are Yates, Cook and Darbyshire, of 43, Great Marlborough Street, Regent Street, W.1, and the builder F. G. Minter, Ltd.

Purley Contract Placed

T. J. Braybon and Son, Ltd., of 39, St. James's Street, Brighton, have secured the contract for the erection of the new kinema at Purley, Surrey. Building operations are to be commenced immediately.

This scheme is to be carried out by a company called the British Cinemas Construction Syndicate Ltd., with offices at Astoria House, 62, Shaftesbury Avenue, W.1.

It is stated that the cost of the building will be £50,000.

Planned by F. C. Mitchell, L.R.I.B.A., the architect, of 80, George Street, Portman Square, W.1, the new building will have accommodation for about 1,800 persons, while a tea lounge and a car park for 150 cars will be provided.

Reigate's New 2,000-seater

At the back of the Hippodrome, Reigate, a new kinema to hold 2,000, to be called New Majestic, is under construction, the builders being J. Eggitt and Sons, Ltd., March. Adjoining the New Majestic H. Rancroft is erecting a swimming-pool with other entertainment accessories. The new ventures architecturally will be in keeping with the old world character of Reigate. Reigate is the centre of an efficient 'bus service, with thickly populated Redhill but two miles away.

Worthing Tenders

Tenders have been received, and a contract is to be placed immediately for the erection of a new kinema seating 2,000 persons in Bath Place, Worthing.

The site is that of the old "Royalty" Theatre, and other property, including a drill hall and shop, will also be taken in for the purposes of the scheme which is for Universal Estates, Ltd., 80, George Street, Portman Square, W.1.

Work is expected to start shortly, and the plans have already been approved by the local authority.

The architect is F. C. Mitchell, of 80, George Street, Portman Square.

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SHIP CARBONS BRITISH TO THE CORE

Answers to Correspondents

A RE-HEATING PROBLEM

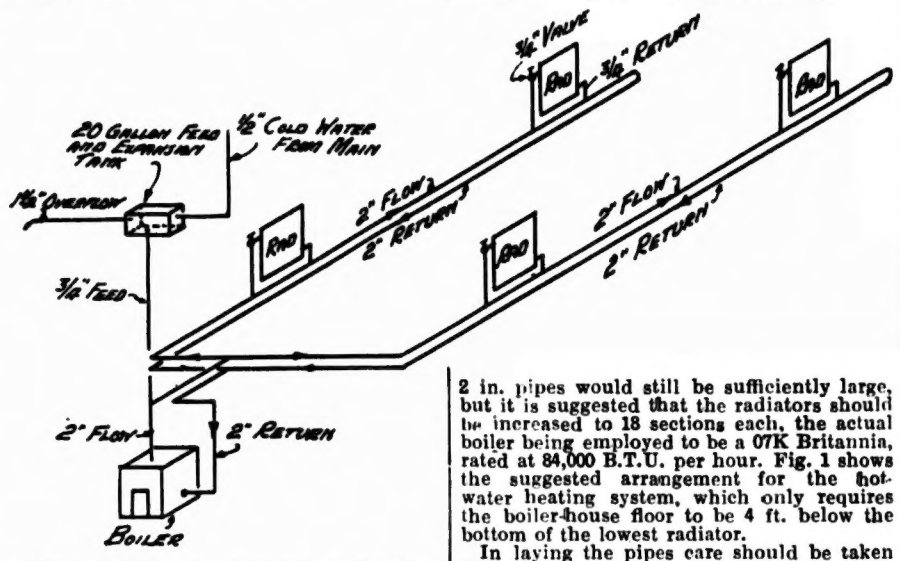
Points Which Demand Care

WE are considering the reheating of our kinema, which is a building 60 by 28 by 15 ft. with cavity walls, corrugated asbestos exterior, ¾ in. masonite interior.

The entrance hall is warmed by two independent radiators—oil. It is proposed to have the boiler-house in a separate shed, 4 ft. below the level of the nearest and lowest radiator, lagging the pipes until they enter the hall proper. Pipes used will be 2 in. overall.

With regard to the boiler mentioned, however, we presume that what is referred to is the size 04K Britannia boiler, which is not intended normally for steam, and, even so, is not large enough to deal with the proposed system.

If the steam-heated system is finally adopted, a boiler rated at 96,000 B.T.U. per hour would be required. Reviewing the whole requirements, however, it is suggested that it would be better to employ a hot-water heating system, in which case the 2 in. pipes would still be sufficiently large, but it is suggested that the radiators should be increased to 18 sections each, the actual boiler being employed to be a 07K Britannia, rated at 84,000 B.T.U. per hour. Fig. 1 shows the suggested arrangement for the hot-water heating system, which only requires the boiler-house floor to be 4 ft. below the bottom of the lowest radiator.



There will be four radiators in the hall, each 3 ft. high, four-column fountain section. The feed pipe will be ½ in. and the boiler size 04. Will this scheme be satisfactory?

Reply:

For the small kinema mentioned, whatever plant is applied should be capable of maintaining a temperature of 55 deg. F internally with an external temperature of 32 deg. F with reasonable ventilation. It appears that if a low-pressure steam-heating system is used, assuming that, in addition to the four radiators mentioned, there is approximately 210 lineal ft. of 2 in. pipe inside the kinema, the arrangement suggested should be satisfactory.

In laying the pipes care should be taken that the flow piping rises slightly from the boiler to the furthest radiator, the return dropping back to ensure correct venting of the air at each radiator. The feed and expansion tank should be 20 gallons capacity and need only be situated so that its water level is a minimum of 2 ft. above the top of the highest radiator.

Projectionist Appointments

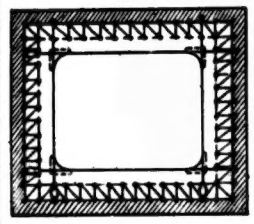
T. Adamson, who has been associated with the operating department of the Palace Theatre, Erdington, Birmingham, has been appointed second-in-command at the Forum Theatre, Birmingham. **A. Hinton**, formerly of the Robin Hood Theatre, Hall Green, Birmingham, succeeds T. Adamson at the Palace.

Bright Ideas

SCREEN CHANGING

A Tightening Device

The idea is to have four lengths of light copper wire such as used for telephone lines; secure on hook at one end in line where the black edging meets the screen. Secure the strainer at the other end. Tighten up the wire and pin the black all the way along. (If the black edging was hemmed the wire would just be slotted in.) By securing the outside edge of the black (when a screen is to be changed) the strainers can be released, unhooked, and the black just swung to one side, thus leaving the screen and ropes clear all the way round. When the clean screen is in position the black can be swung back in position, strainers tightened up and the loose corners pinned up. This enables correct position to be obtained every time without any trouble, and the wires give the screen that clean-cut and straight appearance. In this way a screen can be changed easily in two hours with staff of three. From: *W. Wild, Albion Super Cinema, Castleford.*



[Quite a time-saving device, particularly now that screens have to be so frequently cleaned.—ED.]

Work on the Mayfair Cinema Theatre, Becontree—one of the D. J. James' circuit—is now well under way. This theatre will be equipped on most modern lines and one of the additional features will be a swimming pool.

WIDE RANGE

A Three Months' Record

FIVE HUNDRED CONTRACTS

MORE than five hundred theatres in the United States have contracted for the installation of Western Electric wide-range during the last three months. Of this number more than 200 installations have already been completed and work is being rushed on the others.

The moment wide-range received a practical theatre test and its superior sound was demonstrated before audiences, there were demands for its immediate installation from every part of the country.

Exhibitors who have installed wide-range have expressed themselves as uniformly pleased with the improved quality of sound.

Although wide-range reproduction has yet to be heard in this country, a considerable number of exhibitors have approached Western Electric with a view to incorporating it with new installations.

ADJUSTABLE SEATS

For Tall and Short Patrons

The Provincial Cinematograph Trading Co., the proprietors of which are Electrocord, Ltd., claim to have solved the problem of differing heights of patrons, in the design of their Adjustite chair.

Each seat is instantly and independently adjustable in the dark to either of two heights, ample to give wonderful relief to long legs, and dignified floor contact to short ones! When tipped up, the seat is automatically set in position for the lower level.

Another advantage possessed by the Adjustite is a hat grip placed safely forward under the seat without possibility of damage.

Dunlopillo cellular cushion, Latex seats, arms and backs are fitted as standard on de-luxe models. Prices range from 25s. to 55s., according to requirements.

Guild Activities

PRESTON SUB-COURT

On Sunday, October 15, the Preston Sub-Court, of Manchester, held its meeting at its headquarters, the Golden Cross Hotel. A lecture on valve amplifiers was given by R. S. Whitwell, Service Supervisor, Western Electric Co. The members showed keen interest in the lecture, Mr. Whitwell being called upon to answer numerous questions. Afterwards a general discussion took place on the Guild's activities.

R. Thompson, of the Manchester Court, was present in an advisory capacity.

New Designs in Artistic Lighting

(*Continued from page 37*)

apartment is built, so that wiring may be done and coves and cornices and recesses planned to make the most of the artist's scheme.

Different designs in architectural illumination naturally demand the use of different types of lamps if lighting is to be even and the full effect of the design to have its best results.

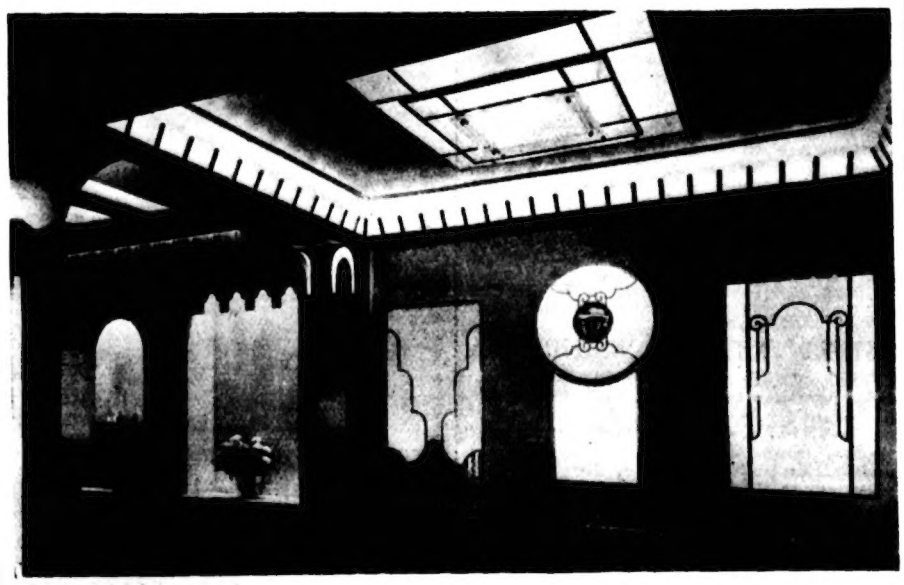
Among the designs shown in Magnet House are a morning glory effect in which clouds and sunrays make a pleasing picture and a novel fountain in which glasses of graded colours are lit through by six lamps.

Laylight and Cornices

An attractively designed laylight which is also a ventilation duct, has required skilful placing of light units; an easily accessible cornice lighting in red and amber is another attractive feature, and a central ceiling design in chromium plated discs is also effective.

In addition to the above are new notes in strip lighting, wall and ceiling fittings in pleasing tones, excellent sun effects and a scheme in which an electric fire fitted flush into a wall of black marble makes an attractive room.

Added to these are the cookers and electrical domestic implements designed with new attachments and improvements, which account in no small degree for the welcome given to electricity in every part of the country.



Examples of G.E.C.'s beautiful designs in interior lighting

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It is ... cient to quote this page number and date of issue when filling in form D.

LONDON

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed.,	Oct.	4	The Important Witness	Noel Francis	Sterling	New Gallery	10.45
..	..	8	The Dangerous Age	Frankie Darro	First National	Cambridge	8.45
..	..	8	The Right to Live	David Burnaby... ...	Fox	Cambridge	3
..	..	8	Shades of Cairo	——— ...	Fox	Cambridge	3
..	..	9	Berkeley Square	Leslie Howard ...	Fox	Cambridge	8.30
Thur.,	..	9	Robin Hood ; The Man She Loved	——— ...	Fox	Cambridge	8.30
..	..	9	The Laughter of Fools	Derrick de Marney ...	Fox	Own Theatre	11 & 3
..	..	9	Scouring the Seas ; Playground of Pan.	——— ...	Fox	Own Theatre	11 & 3
..	..	9	Ship of Wanted Men	Dorothy Sebastian ...	Butcher	Phoenix	3
Fri.,	..	9	The Jewel	Hugh Williams ...	Paramount	Carlton	10.30
..	..	9	Sing, Sisters, Sing	——— ...	Paramount	Carlton	10.30
..	..	9	The Solitaire Man	Herbert Marshall ...	M-G-M	Palace	11
Mon.,	..	9	Commissionaire	Sam Livesey	M-G-M	Palace	11
Tues.,	..	9	A Southern Maid	Bebe Daniels	Wardour	Hippodrome	3
..	..	9	Animal Gods	——— ...	Wardour	Hippodrome	3
..	..	9	Night Flight	——— ...	M-G-M	Palace	11
Wed.,	..	9	My Woman	Helen Twelvetrees ...	Columbia	Cambridge	8.45
..	..	9	Imaginary Lover	——— ...	First National	Cambridge	3
..	..	9	Beauty	——— ...	M-G-M-	Palace	11
Thurs.,	..	9	Golden Wedding	Wallace Ford	Columbia	Cambridge	3
..	..	9	The Thrill Hunter	Buck Jones	Columbia	Cambridge	3
..	..	9	Bombshell	——— ...	M-G-M	Palace	11
Fri.,	..	9	Police Car 17	Jim McCoy	Columbia	Cambridge	3
..	..	9	For Love of You	——— ...	Sterling	Cambridge	8.45

BIRMINGHAM

Fri.,	Oct.	1	To the Last Man	Randolph Scott ...	Paramount	Futurist	10.30
..	..	2	The Important Witness	Noel Francis	Sterling	Scala	11
..	..	2	Channel Crossing	Matheson Lang ...	W. & F.	West End	10.30
Tues.,	..	2	Ladies Must Love	June Knight	Universal	West End	10.30
..	..	24	Berkeley Square	Leslie Howard	Fox	Gaumont Palace	10.30
..	..	24	He Knew Too Much	Peggy Shannon ...	Pathe	Forum	10.45
..	..	24	Broadway Singer	Claudette Colbert ...	Paramount	Futurist	10.30
..	..	25	My Weakness	Lilian Harvey	Fox	West End	10.30
Wed.,	..	26	Laughter in the Air	Donna Damerel	Universal	Scala	10.30
Thur.,	..						

CARDIFF

Fri.,	Oct.	20	One Sunday Afternoon	Gary Cooper	Paramount	Capitol	11
..	..	20	General John Regan	Henry Edwards	United Artists	New Imperial	2.30
..	..	20	Power and Glory	Spencer Tracey	Fox	Park Hall	11
..	..	20	He Knew Too Much	Peggy Shannon	Pathe	Queen's	11
Tues.,	..	24	Channel Crossing	Matheson Lang	W. & F.	Empire	11
..	..	24	The Jewel	Hugh Williams	Paramount	Capitol	11
..	..	24	The Big Chance	——— ...	Universal	New Imperial	11
Wed.,	..	25	Berkeley Square	Leslie Howard	Fox	Trocadero	11

GLASGOW

Fri.,	Oct.	20	Charlie Chan's Greatest Case ...	Warner Oland	Fox	Picture House	10.45
..	..	20	To the Last Man	Randolph Scott	Paramount	Playhouse	11
..	..	20	He Knew Too Much	Peggy Shannon	Pathe	Regal	10.45
Tues.,	..	24	Berkeley Square	Leslie Howard	Fox	Picture House	10.45
Wed.,	..	25	Power and Glory	Spencer Tracey	Fox	Picture House	10.45
..	..	25	Broadway Singer	Claudette Colbert	Paramount	Playhouse	11
Thur.,	..	26	S.O.S. Iceberg	Rod la Rocque	Universal	Picture House	11
..	..	26	Bureau of Missing Persons ...	Lewis Stone	First National	Stoll P.T.	10.30
..	..	26	A Southern Maid	Bebe Daniels	Wardour	Regal	11

LEEDS

Fri.,	Oct.	20	Bureau of Missing Persons ...	Donna Damerel	First National	Rialto	11
..	..	20	Broadway Singer	Claudette Colbert	Paramount	Paramount	10.45
..	..	20	Berkeley Square	——— ...	Fox	Scala	11
Tues.,	..	24	Laughter in the Air	Donna Damerel	Universal	Rialto	10.45
..	..	24	Channel Crossing	Matheson Lang	W. & F.	Scala	11
..	..	24	To the Last Man	Randolph Scott	Paramount	Paramount	10.45
..	..	24	The Right to Live	David Burnaby... ...	Fox	Majestic	11
Wed.,	..	25	Power and Glory	Spencer Tracey	Fox	Scala	11

LIVERPOOL

Fri.,	Oct.	2	Laughter in the Air	Donna Damerel	Universal	Palais de Luxe	10.45
..	..	2	ne Sunday Afternoon	Gary Cooper	Paramount	Futurist	10.45
Tues.,	..	2	Weakness	Lilian Harvey	Fox	Trocadero	11
..	..		ver and Glory	Spencer Tracey	Fox	Trocadero	11
Wed.,	..		dway Singer	Claudette Colbert	Paramount	Scala	10.45
Thur.,	..		nportant Witness	Noel Francis	Sterling	Futurist	10. '5
..	..		ight to Live	David Burnaby... ...	Fox	Trocadero	11

MANCHESTER

Fri	Oct.	20	Ring Up the Curtain	Alice Brady	M.-G.-M.	Market Street	10.45
..	..	20	Broadway Singer	Claudette Colbert	Paramount	Paramount	10.45
..	..	20	General John Regan	Henry Edwards	United Artists	Deansgate P.H.	10.45
Mon.,	..	23	The Right to Live...	David Burnaby	Fox	Piccadilly	11
Tues.,	..	24	My Weakness	Lilian Harvey	Fox	Piccadilly	11
..	..	24	S.O.S. Iceberg	Rod la Rocque	Universal	Deansgate P.H.	10.45
..	..	24	The Laughter of Fools	Derrick de Marney	Fox	Piccadilly	11
Wed.,	..	24	To the Last Man	Randolph Scott	Paramount	Paramount	10.45
..	..	25	Bureau of Missing Persons ...	Lewis Stone	First National	Deansgate P.H.	10.45
Thur.,	..	26	That's a Good Girl	Jack Buchanan	United Artists	Piccadilly	10.45
..	..	26	Ladies Must Love	June Knight	Universal	Deansgate P.H.	10.45

NEWCASTLE

Fri.,	Oct.	0	I Loved a Woman	Edward G. Robinson ...	First National	Stoll P.T.	10.30
..	..	0	Shorts	——— ...	Paramount	Paramount	10.30
Tues.,	..	0	Power and Glory	Spencer Tracey	Fox	Queen's	10.30
Wed.,	..	4	One Sunday Afternoon	Gary Cooper	Paramount	Paramount	10.30
..	..	5	S.O.S. Iceberg	Rod la Rocque	Universal	Queen's Hall	10.30
Thur.,	..	5	Berkeley Square	Leslie Howard	Fox	Westgate P.H.	10.30
..	..	6	Channel Crossing	Matheson Lang	W. & F.	Queen's Hall	10.45

NOTTINGHAM

Fri.,	O...	20	S.O.S. Iceberg	Rod la Rocque	Universal	Scala	10.30
..	..	20	Three-Cornered Moon	Claudette Colbert	Paramount	Elite	10.45
Tues.,	..	24	The Important Witness	Noel Francis	Sterling	Scala	11
..	..	24	One Sunday Afternoon	Gary Cooper	Paramount	Elite	10.45
Wed.,	..	25	Ladies Must Love	June Knight	Universal	Scala	10.30

SHEFFIELD

Fri.,	O...	20	Ring Up the Curtain	Alice Brady	M.-G.-M.	Central P.H.	11
..	..	20	Ladies Must Love	June Knight	Universal	Union Street	10.45
Tu'es.,	..	20	Three-Cornered Moon	Claudette Colbert	Paramount	Cinema House	10.45
..	..	24	My Weakness	Lilian Harvey	Fox	Union Street	11
Wed.,	..	24	Channel Crossing	Matheson Lang	W. & F.	Regent	11
Thur.,	..	25	The Right to Live...	David Burnaby	Fox	Central P.H.	11
..	..	26	Berkeley Square	Leslie Howard	Fox	Union Street	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 4 to October 10. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
	BRITISH.			
OCTOBER 10.				
General John Regan ...	United Artists ...	B. & D.	6,713	Br. 9278
	FOREIGN.			
OCTOBER 4.				
Morning Glory	Radio	R.K.O.	6,592	F. 9264
Rafter Romance ...	,, ...	,, ...	6,300	F. 9265
Knee Deep in Music ...	,, ...	,, ...	1,971	F. 9266
How Comedies are Born	,, ...	,, ...	1,734	F. 9267
OCTOBER 5.				
Screen Souvenirs, S.3.—				
No. 1	Paramount ...	Paramount ...	912	F. 9268
Sing Bing Sing	,, ...	,, ...	1,628	F. 9269
Gordon of Ghost City (serial) :—				
Episode 4	Universal ...	Universal ...	1,716	F. 9270
Episode 5	,, ...	,, ...	1,798	F. 9271

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
OCTOBER 6.				
I Loved a Woman ...	First National ...	First National ...	8,239	F. 9272
The No-Man	,, ...	Vitaphone ...	1,829	F. 9273
Charlie Chan's Greatest Case	Fox	Fox	6,570	F. 9274
Helen of the Chorus ...	,, ...	,, ...	774	F. 9275
Hollywood Diet ...	,, ...	Paul Terry and Frank Moser.	526	F. 9276
OCTOBER 7.				
Jazz A La Cuba ...	Paramount ...	Paramount Inter.	473	F. 9277
OCTOBER 10.				
He Knew Too Much ...	Pathé	Monogram ...	5,556	F. 9279
A Day in the Life of a Chorus Girl	First National ...	Vitaphone ...	733	F. 9280
The Dish Ran Away With the Spoon ...	,, ...	,, ...	684	F. 9281
That Goes Double ...	,, ...	,, ...	1,844	F. 9282
Round the World in Eight Minutes ...	,, ...	,, ...	754	F. 9283

**** The length of the Sterling film entitled "Going Gay" (Br. 9223) has been altered to 6,878 feet.

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